

EXCLUSIVE: SECRET NEW TIMES—VILLAGE VOICE MEDIA MERGER DOCUMENTS [P.12]

THE SAN FRANCISCO BAY

Aug. 31—Sept. 6, 2005 • Vol. 39, No. 48 • FREE

GUARDIAN

**Blood
sugar sex
magick**

Sonic Reducer gets down
with sexy witches
[p.47]

SUPER BITCH!

CARTOONIST **JUSTIN HALL** DRAGS HIS MEAN-ASS
SLUT OF A TRANNY HERO, **GLAMAZONIA**,
INTO THE GALLERY WORLD [P.38]

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NOTICE OF CLASS ACTION

TO ALL INDIVIDUALS WHO WORKED AS DANCERS AT THE GOLD CLUB, LOCATED AT 650 HOWARD STREET IN SAN FRANCISCO, CALIFORNIA, FROM MAY 24, 2000 UNTIL FEBRUARY 18, 2004.

YOU MAY BE A MEMBER OF A CLASS OF PERSONS WHO SUED THE GOLD CLUB.

IF YOU ARE A MEMBER OF THE CLASS, WHICH IS DESCRIBED BELOW, YOU SHOULD CAREFULLY READ THIS NOTICE BECAUSE IT WILL AFFECT YOUR RIGHTS.

THIS COURT-ORDERED NOTICE IS NOT AN EXPRESSION OF ANY OPINION BY THE COURT AS TO THE MERITS OF ANY OF THE CLAIMS OR DEFENSES ASSERTED BY EITHER SIDE IN THIS LITIGATION. THE SOLE PURPOSE OF THIS NOTICE IS TO INFORM YOU OF THE LAWSUIT SO THAT YOU CAN MAKE AN INFORMED DECISION AS TO WHETHER YOU SHOULD REMAIN IN OR OPT OUT OF THIS CLASS ACTION.

BACKGROUND OF CASE

The Plaintiffs in this lawsuit are three former dancers at the Gold Club, who performed under the stage names "Grace," "Kili" and "Debra." The Plaintiffs sued Defendants SOLID GOLD, INC., TOP SHELF ENTERTAINMENT, INC., and GOLD CLUB - SF, LLC. At the Plaintiffs' request, the Court authorized this lawsuit to proceed as a class action and appointed the Plaintiffs to act as the Class Representatives on behalf of all dancers who worked at the Gold Club from May 24, 2000 until February 18, 2004. This group of dancers is known as the Class or the Class Plaintiffs. The Court also appointed the attorneys listed below as Class counsel to provide legal representation to each Class member.

The Class alleges that Defendants violated California law by treating Class members as independent contractors, when those persons were in fact employees of one or more of the Defendants. Defendants deny the Class' allegations and assert that Class members were properly treated as independent contractors, not employees. The Court has not yet ruled whether Class members were independent contractors or employees.

If the Class is successful in this action, all of the persons who are members of the Class may be entitled to receive a monetary recovery.

DEFINITION OF CLASS

On June 8, 2005, the Court entered an order certifying the Class, which is defined as follows:

All entertainers who performed at the Gold Club at 650 Howard Street in San Francisco from May 24, 2000 through February 18, 2004.

TRIAL DATE

This class action is currently set for trial on October 11, 2005 in the California Superior Court for the County of San Francisco.

AUTOMATIC INCLUSION IN CLASS; RIGHT TO OPT-OUT OF CLASS

If you are a member of the class - that is, if you were a dancer at the Gold Club at any time between May 4, 2000 and February 18, 2004 - you have the following options:

A. You will be automatically included in the Class unless you elect to exclude yourself from the class by September 24, 2005.

B. You may exclude yourself from the Class by giving Class counsel notice as set forth below.

You have the choice of remaining in the Class or being excluded from the Class. The choice has certain legal consequences, and you are advised to discuss your decision with an attorney. Class counsel will not contact you during the period that you may opt-out of the Class, from August 25, 2005 until September 24, 2005, although you may contact Class counsel should you wish. Defense counsel is not permitted to contact you during the opt-out period or at any time if you remain in the Class, because the Class was certified.

IF YOU CURRENTLY DANCE AT THE GOLD CLUB, YOUR DECISION TO BE INCLUDED IN THE CLASS WILL NOT AFFECT YOUR ABILITY TO CONTINUE TO DANCE AT THE CLUB

If you elect to be included in the Class:

1. You will be represented by the existing Class Representatives, who are identified as the named Plaintiffs above under their stage names, and by the attorneys appointed as counsel for the Class, who are identified below. You will be entitled to contact Class counsel regarding this litigation. After the opt-out period, Class counsel may also contact you to advise you regarding this litigation. Defendants and their attorneys are not permitted to contact you about this action.

2. You will receive notice of any proposed settlement or dismissal of Class claims, or any judgment entered in this action.

3. You will waive any right you may have to separately sue SOLID GOLD, INC., TOP SHELF ENTERTAINMENT, INC., and/or GOLD CLUB - SF, LLC. on any of the claims asserted in this class action and, instead, agree that your claims will proceed in the Superior Court for the County San Francisco as part of this class action. You will be bound by any judgment or other final disposition of the class lawsuit, whether favorable or unfavorable, subject to any right of appeal. You will not have the right to bring an individual action at a later date.

4. You will participate, upon proof of membership in the class and the filing of a proper claim form, in a distribution of funds, if any, recovered in the litigation.

5. Any records maintained by Defendants regarding your work at the Gold Club will be produced to Class counsel for use only in this litigation and will be kept confidential by Class

counsel. Neither Defendants nor the Class Representatives, nor their counsel, shall disclose your legal names or last known addresses to anyone, unless you consent to the disclosure or the disclosure is ordered by the Court.

If you elect to be excluded from the class:

1. You will not be bound by any disposition of the class action and you will retain any claims you may have against Defendants. You will have the right to appear in this action through your own attorney.

2. You will not share in any recovery which might be paid to Class members if the Class Representatives are successful in trial or as a result of any settlement.

COUNSEL FOR THE PLAINTIFF CLASS

James A. Quadra
Rebecca Bedwell-Coll
Robert D. Sanford
Moscone, Emblidge & Quadra LLP
180 Montgomery Street, Suite 1240
San Francisco, California 94104-4238
Telephone: (415) 362-3599
Facsimile: (415) 362-7332

CHANGE OF ADDRESS

If you move after receiving this notice and elect to remain in the Class, you should supply your name and correct address to:

Counsel for the Plaintiff Class

James A. Quadra
Rebecca Bedwell-Coll
Robert D. Sanford
Moscone, Emblidge & Quadra LLP
180 Montgomery Street, Suite 1240
San Francisco, California 94104-4238
Telephone: (415) 362-3599
Facsimile: (415) 362-7332

WHAT TO DO

IF YOU WISH TO BE A MEMBER OF THE CLASS, YOU DO NOT NEED TO TAKE ANY FURTHER ACTION, EXCEPT TO PROVIDE AN ACCURATE ADDRESS TO THE CLASS ATTORNEYS, SHOULD YOU CHOOSE TO DO SO. YOU SHOULD RETAIN ALL RECORDS AND DOCUMENTS PERTAINING TO YOUR WORK AT THE GOLD CLUB.

IF YOU WISH TO BE EXCLUDED FROM THE CLASS, YOU MUST NOTIFY CLASS COUNSEL IN WRITING (SETTING FORTH YOUR NAME AND ADDRESS) AT THE ADDRESS SET FORTH BELOW AND SUBMIT YOUR WRITTEN NOTICE IN AN ENVELOPE POSTMARKED NO LATER THAN SEPTEMBER 24, 2005:

James A. Quadra
Rebecca Bedwell-Coll
Robert D. Sanford
Moscone, Emblidge & Quadra LLP
180 Montgomery Street, Suite 1240
San Francisco, California 94104-4238
Telephone: (415) 362-3599
Facsimile: (415) 362-7332

YOU BEAR THE RESPONSIBILITY FOR ENSURING THAT YOUR NOTICE IS POSTMARKED BY THE DEADLINE.

DO NOT CALL OR WRITE TO THE COURT OR THE CLERK OF THE COURT. ADDRESS ALL INQUIRIES IN WRITING TO THE ATTORNEYS FOR THE CLASS SET FORTH ABOVE.

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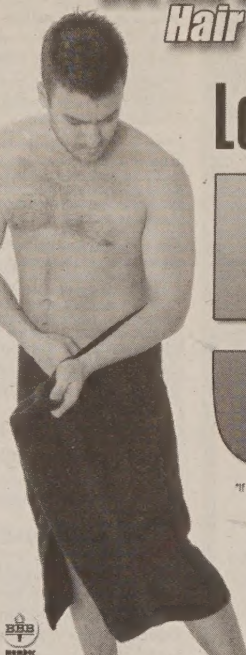
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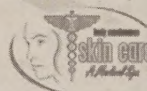
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- Inspect Front & Rear Brakes
- Inspect Belts
- Inspect Hoses
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- Rotate Tires
- Inspect CV Boots & Drive Axles
- Inspect Wiper Blades
- Road Test

Starting As Low As

\$69.95*

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Suggested intervals: 15,000 / 45,000 / 75,000 /
105,000 / 135,000 MILES

+ Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil 5 quarts)
- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs
- Adjust Idle Speed (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brakes (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Service Battery

Starting As Low As

\$109.95*

30,000 MILE SERVICE

Suggested intervals: 30,000 / 60,000 / 90,000 /
120,000 MILES

+ Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil up to 5 quarts)
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs
- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check & Adjust Engine Timing (if applicable)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box (if applicable)
- Inspect Front & Rear Brakes

Starting As Low As

\$249.95*

*Hours, Mid Engines, 6 & 8 Cylinder Engines and 4X4s EXTRA. Premium Plugs, Synthetic Oil, Limited Slip and Valve adjustments additional cost. Price and Service listings shown are for typical 4 cylinder American & Import cars and light trucks. Your vehicle price and service may vary depending on manufacturer's recommendations. With Ad Expires 9/15/05 SFBG

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& FILTER

\$19.95*

INCLUDES:

- Change Engine Oil & Filter (with Pennzoil up to 5 quarts)
- Lubricate Chassis (if applicable)
- Check All Fluid Levels
- Check Tire Pressure
- Inspect Wiper Blades

With this ad. Expires 9/15/05 SFBG

BRAKE SPECIAL

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\$39.95*

INCLUDES:

- Installing new top quality pads or shoes
- Apply anti-squeal treatment on pads
- Inspect rotors and drums
- Inspect master cylinder, wheel cylinders, hoses and calipers
- Adjust wheel bearings (if applicable)
- Top off brake fluid
- Adjust parking brake (if needed)
- Tire rotation upon request
- Road test
- *semi-metallic pads extra. Mechanism rotors or drums extra

With this ad. Expires 9/15/05 SFBG

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INSPECTION

CLUTCH SPECIAL

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FRONT WHEEL DRIVE INCLUDED

INCLUDES:

- New pressure plate
- New clutch disc
- New throw-out bearing
- New pilot bearing (if applicable)
- Adjust linkage or cable
- Drain and refill transmission with new fluid
- Inspect Hydraulic System (if applicable)

*Price shown is for a basic four cylinder American and Import car or light truck.

With this ad. Expires 9/15/05 SFBG

WARRANTY:
*1 YEAR,
12,000 Miles
ON LABOR
2 YEARS
20,000 Miles
ON PARTS

TIMING
BELTS

STARTING AS LOW AS

\$149.95*

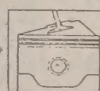
Why You Need To Replace
The Timing Belt

Most manufacturers recommend replacing every
60,000 miles or six years. If the timing belt
breaks it could cause serious engine damage.

*Price shown is for typical four cylinder American & Import car or light
truck. Price for your vehicle may vary. Call for details.
With this ad. Expires 9/15/05 SFBG

- INCLUDES:
- Including new GATES timing belt
 - Inspect accessory belts
 - Check & adjust timing (if applicable)
 - Inspect water pump
 - Inspect camshaft seals
 - Inspect tensioners & rollers
 - Road Test

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letters to the editor

Sympathy for Jones

This is in response to your article "Death Without Dignity" [8/17/05]. This article is a reminder of what sets the Bay Guardian apart from other newspapers. This, to me, is what people should be reading about. It's truly fucked up how everyone talks about how free this country is (of course we all know that's a crock of shit) and yet a terminally ill man is not allowed to spend the last days of his life with his loved ones. I want someone to explain to me exactly how a dying man can be considered too dangerous to live in a prison town. All this does is show that the system is not geared toward encouraging rehabilitation. As a convicted felon myself, I especially feel a lot of sympathy for Thomas W. Jones. I can only imagine what it's like to be in his shoes right now, and I admire his determination and wish him success in reuniting with his family. It really shows exactly how unjust our justice system is.

Leo Vassershteyn
Belmont

PG&E influence?

Sup. Chris Daly's aide's comment in your editorial on Pacific Gas and Electric Co. ["Strings Attached," 8/24/05], that the Neighborhood Parks Council (and other groups) cannot maintain our independence because we receive financial support from a corporation, is pure nonsense! No one has ever found our organization shy about expressing our opinion regarding any person or institution that we believe is not doing his or her best for the city's parks. In addition, PG&E is not our largest corporate donor and its support represents only .007 percent (make sure you get the point) of our

budget. If this is tainted, it 'taint enough to keep us quiet.

Isabel Wade
Executive director
Neighborhood Parks Council
San Francisco

No strings attached

Like many of your readers, I work with nonprofit organizations in San Francisco. I find it disturbing that the Bay Guardian would intimate that nonprofits that accept PG&E philanthropy would be somehow beholden to PG&E interests. Furthermore, to imply that PG&E philanthropy should be refused outright is the wrong principle upon which to stand.

Your coverage also missed some key facts: PG&E gave away more than \$7.5 million last year to nonprofits, and according to its Web site, will increase that to \$12 million over the next five years. Having worked with several organizations that received funding from PG&E, I can tell you that its grants have no strings attached. I have never heard a case where a grant agreement or gift has even implicitly or explicitly stated that a nonprofit advocate a certain stance as a condition.

To think that, through philanthropy, PG&E could or would ever co-opt the nonprofit community as its lobbyists is insulting to the integrity of these nonprofits and the intelligence of your readers. And for the record, no PG&E special interest was involved in the making of this letter.

Craig Issod
San Francisco

Clear strategy for Hetch Hetchy

The possibility of restoring Hetch Hetchy Valley to its original grandeur is a complicated question that deserves serious

analysis and debate. Unfortunately, City Attorney Dennis Herrera's opinion piece [8/17/05] does nothing to advance that debate and instead throws out a red herring. Herrera argues that the loss of hydropower at Hetch Hetchy would be a "needless setback" to San Francisco's efforts to close the polluting Hunters Point and Potrero power plants. This argument is completely bogus.

The continued operation of these aging and inefficient power plants is a result of inadequate transmission lines coming into the Bay Area and up the peninsula to meet peak demand for electricity in San Francisco. A clear strategy for closing the plants has been put forward in San Francisco's Electricity Resource Plan, which I helped prepare together with staff from the City Attorney's Office. This plan was unanimously adopted by the Board of Supervisors after extensive public hearings. Electric power generation at Hetch Hetchy has absolutely nothing to do with the closure of the Hunters Point and Potrero power plants.

Closing these dirty power plants requires the construction of new power lines to and through San Francisco, the development of clean new power plants in the city and peninsula, and the reduction of peak electricity consumption through increased energy-efficiency measures. The mix of power resources outside of the Bay Area is irrelevant to the city's strategy for closing these power plants and improving public health in the Bayview-Hunters Point area.

The issues of environmental justice and preservation and restoration of the natural environment need not and should not be in conflict. San Francisco deserves an honest debate about its electricity future that respects both concerns.

Ed Smeloff
Huntington Beach

TROUBLETOWN

THE COUNTER-
moms

BY LLOYD
DANGLE

WITH CINDY SHEEHAN NOT GOING AWAY AND BUSH'S APPROVAL NUMBERS SINKING TO AN ALL-TIME LOW, THE ADMINISTRATION HAD TO ACT FAST.

SCREEN TESTS START IN AN HOUR.

I'M HOLDING A VIGIL FOR MORE WAR, MY THIRD SON IS ONLY 17 AND HE DESERVES HIS CHANCE.

BRIN DE OPI

I WANT TO TALK TO THE PRESIDENT, NOT TO COMPLAIN ABOUT MY FOUR DEAD SONS, BUT TO VOLUNTEER TO HELP CLEAR BRUSH!

RANCHO BUSH PLEASE LET ME IN

WE DON'T CARE THAT THE WAR BASED ON LIES COST US FIVE KIDS. WE'RE EASYGOING!

MOLEBOB

HIS RECRUITER SAID THAT HE NEVER KNEW IT WASN'T WHICH IS WHAT HE LOVED MOST.

THAT'S MUSLIM FUNDAMENTALIST THEOCRACY

WE CAN ALWAYS HAVE SIX MORE CHILDREN BUT WHEN'LL WE EVER GET ANOTHER CHANCE FOR A "WE LIBERATED IRAQ" LAPEL PIN?

MOTHERS OKAY WITH LOSING THEIR KIDS TO BENEFIT OIL BARONS.

WHAT COULD BE MORE GLORIOUS THAN DYING WHILE HELPING TO FORM A CHRISTIAN FUNDAMENTALIST THEOCRACY?

OH.

IT WOULD DISHONOR MY NINE FALLEN HEROES IF WE DIDN'T STAY AND COMPLETE THE MISSION - WHATEVER THAT IS.

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www.TROUBLETOWN.com

For the record

In "World-Weary" (8/24/05), an image of a work at the Lab's forthcoming exhibit was misidentified as Carrie Lederer's Planet Garden. It was Tonya Solley Thornton's Before the Easter Pageant.

In "Forward Motion" (8/24/05), Prem Kumta of Flavor Group was misidentified as Prem Gupta.

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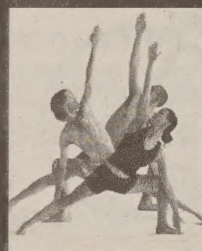
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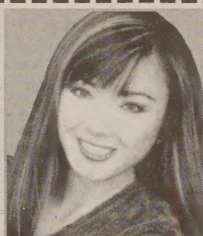
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opinion by norman solomon

The 9/11 tag team

For a long time, the last refuge of scoundrels was "patriotism." Now it's "the war on terror."

President Bush and many of his vocal supporters aren't content to wrap themselves in the flag. It's not sufficient to posture as more patriotic than opponents of the Iraq war. The ultimate demagogic weapon is to exploit the memory of Sept. 11, 2001.

The fourth anniversary will provide the Bush administration with plenty of media opportunities to wrap itself in the 9/11 shroud and depict Iraq war critics as insufficiently committed to defending the United States. A renewed attempt to justify the war as a resolute stand against terrorism is well underway.

On Aug. 24, eager to pull out of a political nosedive, Bush stood in front of National Guard members in Idaho and read from a script that was thick with familiar rhetoric: "Our nation is engaged in a global war on terror that affects the safety and security of every American. In Iraq, Afghanistan, and across the world, we face dangerous enemies who want to harm our people, folks who want to destroy our way of life." And: "As long as I'm the president, we will stay, we will fight, and we will win the war on terror."

Such presidential oratory has become routine. And anniversaries of 9/11 are occasions when the White House ratchets up the spin.

"In the ruins of two towers, under a flag unfurled at the Pentagon, at the funerals of the lost, we have made a sacred promise to ourselves, and to the world," President Bush proclaimed Sept. 11, 2002. "We will not relent until justice is done and our nation is secure. What our enemies have begun, we will finish."

At the time, the Bush administration was building its agenda for an invasion of Iraq. "Mr. Bush wants the UN to compel Iraq to submit to weapons inspections, or face the consequences," ABC News reported. And though he did not mention Saddam Hussein by name ... the White House says he had the Iraqi leader in mind when he warned America's enemies."

That's an example of how the propaganda tag team of government and media has conveyed implicit lies as actual facts. While talking about 9/11, Bush said, "What our enemies have begun, we will finish." And network reporting helpfully explained that "he had the Iraqi leader in mind." The absence of evidence didn't seem to matter much. Repeated countless times, such slick media maneuvers were able to convince a hefty chunk of the US population that Saddam Hussein was involved with the 9/11 attacks.

When the second anniversary came around, Bush went to Walter Reed Army Hospital and visited soldiers who — in the words of one TV network — were "wounded in the war on terror, both in Afghanistan and Iraq." The president's comments in front of cameras were carefully targeted: "We're going to a church service to remember the victims, pray for their families, victims of 9/11, 2001. Today, this afternoon, Laura and I are here to thank the brave souls who got wounded in the war on terror, people who are willing to sacrifice in order to make sure that attacks such as Sept. 11 don't happen again."

Last year Sept. 11 fell on a Saturday, and the president's weekly radio address gained unusual visibility. Relatives of 9/11 victims surrounded Bush in the Oval Office as he made his little speech, which — in the words of NBC News — engaged in "linking the war on terror to the war in Iraq."

And so the media siege has gone, to this day. With routine assistance from news coverage, the Bush administration touts the US war effort in Iraq as a legitimate response to what happened on Sept. 11, 2001. With the White House now desperate to shore up its sinking political fortunes, a vast amount of such propaganda is on the horizon. ♦

Norman Solomon is the author of *War Made Easy: How Presidents and Pundits Keep Spinning Us to Death*. For information go to www.warmadeeasy.com. (See Lit. page 11.)

editorials

No secret merger deal

After months of obfuscation, ducking, and denials, we've finally gotten some truth: The nation's two biggest alternative newspaper publishers have, indeed, been negotiating a merger that could create a 17-paper chain. As we report on page 12, documents the *Bay Guardian* has obtained show that Village Voice Media and New Times newspapers are serious enough about combining forces that, as recently as May 2005, they were circulating a draft agreement to create a new company.

It's more than a simple business deal — there are serious free-press, antitrust, and public-interest issues here. The United States Justice Department should not let it happen in secret.

It was only a year and a half ago that the Justice Department, along with the attorneys general of California and Ohio, filed an antitrust complaint against New Times and VVM, charging that the chains had conspired to destroy alt-weekly competition in Los Angeles and Cleveland. The two had effectively divided up the markets: New Times had closed its LA paper, which competed against VVM's *LA Weekly*, and in exchange, VVM had shuttered its Cleveland operation, which competed against New Times' *Cleveland Scene*.

The complaints alleged that New Times and VVM "entered into and engaged in a combination and conspiracy to suppress and eliminate advertising and editorial competition by allocating the markets for advertising in, and readers of, alternative newsweeklies in Cleveland, Ohio, and Los Angeles, California." This illegal market-allocation agreement, the complaint continued, "is an unreasonable restraint of interstate trade that is per se illegal under Section 1 of the Sherman [Antitrust] Act."

The chains settled the charges by accepting a consent decree that, among other things, barred both companies for five years from "entering into, continuing, maintaining or renewing this, or any other, market or customer allocation agreement, or from engaging in any other conspiracy, agreement or understanding having a similar purpose or effect." The stipulated judgment also required the two parties to notify the Justice Department before they "directly or indirectly enter into any merger, sale or joint venture."

The merger would, the parties admit in the documents, also require Justice approval under the Hart-Scott-Rodino Act, which mandates federal review of any business merger that could impact competition.

If New Times and VVM merge, it would have significant and lasting impacts on the alternative press marketplace. Among other things, New Times owns a national advertising sales firm called Ruxton, which competes with a co-op known as the Alternative Weekly Network to sell national ads for weekly papers. VVM, which owns New York's *Village Voice* and LA's *LA Weekly*, is an anchor member of the AWN (the *Bay Guardian* is a member too). If VVM joined the Ruxton group, as it would after a merger, then Ruxton would dominate or control many of the nation's top media markets — New York, LA, Chicago, Seattle, Phoenix, Dallas, Denver, Miami, and others. That would be a huge, perhaps crippling blow to the AWN, and thus to the competition, in national ad sales that help advertisers get good deals and keep competitive papers alive.

On a larger level, this would move the alternative press industry a giant step closer to the daily newspaper chain model that has effectively eliminated daily competition in American cities. It would further undermine the competitive premise of the alternative press, which was founded to compete with and be an

alternative to the daily monopolies in almost every American city. And it would fly in the face of the entire First Amendment premise of a vigorous marketplace of ideas and competing editorial voices.

New Times would also be in an even stronger position, with its national chain and its national rep firm, to continue its predatory, scorched-earth policies against existing competitors and mount even higher barriers of entry against any new competitors in any of its 17 markets.

Such a purchase would involve tens of millions of dollars, putting the New Times chain even more under the control and pressure of venture capitalists. Under the terms of the deal, Alta Communications, the Boston-based venture capital firm that is a major New Times investor, and three Village Voice Media investors (Goldman, Sachs and Co; Weiss, Peck and Greer; and Trimaran Capital Partners) would all have seats on the merged company's nine-member board. These investors are obsessed not with quality alternative journalism but with making big bucks as fast as possible. And the merger documents suggest that they will want to sell the entire outfit in a few years — perhaps to some giant media corporation.

So there's ample reason for Justice Department regulators to evaluate the deal. The problem is that so far, the department has insisted that all of its oversight will take place in secret; Justice officials have refused even to tell us if the two chains have filed notice of a merger.

If New Times and VVM haven't notified the Justice Department of any proposed merger, Justice needs to signal them that they can't merge under the terms and logic of their own consent decree and moratorium against further deals. And Justice must publicly state that, if the chains push forward with a merger, it will immediately make the notice public and inform the two guilty predators they must face a public hearing and Justice opposition.

The public disclosure of an impending deal is critical: It would, among other things, give newspaper staffs, interested parties, and the public an opportunity to employ some timely whiffs of political and legal grapes. Last time around, New Times and VVM took a page from the worksheet of the predatory chains and made a surprise blitzkrieg attack on their own papers, instantly closing down the New Times paper in LA and the VVM paper in Cleveland — bang, just like that — and shutting down two Web sites immediately. Justice and the California and Ohio attorneys general filed suit shortly thereafter, but the deal was done and could not be undone, and all they could do was fine and punish the perpetrators.

At minimum the federal regulators need to disclose the basic outlines of any deal proposal, invite public comment, hold extensive public hearings, and get to the bottom of a critical question: How in the world did New Times and VVM summon up the arrogance andchutzpah to defy a Justice-California-Ohio consent decree against their illegal market allocation scheme and then work to defy a federal and state ban against such further predatory schemes?

Justice is obligated by the rationale of its original lawsuit to go public and just say no. Meanwhile, the rest of us who value and fight for a free, independent, and competitive press can scream bloody murder and help ensure that this merger never happens. And if it does happen, that it happens under a shaft of glaring sunlight. On guard! ♦

A longer version of this editorial is available at sfbg.com.

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Merger on the march

Exclusive: Internal Village Voice documents detail plans to create 17-paper alt-press chain

By Tim Redmond

The nation's two largest alternative newspaper publishers have been in intense negotiations over a merger that would create a 17-paper chain controlled to a significant extent by venture capitalists, new documents obtained by the *Bay Guardian* show.

The documents, which appear to be valid, include a May 27, 2005, draft of a merger agreement between Village Voice Media and New Times. They were provided by a source close to the negotiations.

The draft calls for the creation of a new company controlled by a nine-member board. Five of the members would come from Phoenix-based New Times and its primary venture-capital firm, the Boston-based Alta Communications.

New Times, which owns 11 newspapers, including *SF Weekly*, would have 62 percent of the equity in the new venture, and VVM, which owns the *Village Voice* and 5 other papers, would have 38 percent.

The documents mention a Nov. 30, 2005, date for closing the deal, but suggest that the date may have to be pushed back, in part because of federal regulatory issues.

Rumors of a possible VVM-New Times merger have been swirling for months (see "Chain Gang," 5/25/05). Neither of the principals has denied the reports, although employees of some VVM papers have attempted to dismiss them.

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- (i) for the period up to and including the date which is three years from the date hereof (the "Third Anniversary Date"), six Managers;
- (ii) for the period beginning after the Third Anniversary Date up to and including the date five years from the date hereof (the "Fifth Anniversary Date"), five Managers;
- (iii) anytime after the Fifth Anniversary Date, three Managers, provided, that, such Managers either directly or indirectly hold, or are the designees of the holders of, not less than five 5% of the Interests;

For sale, soon: Venture capitalists often want to get their money out after five years — and it's been six since VC firms helped finance the purchase of Village Voice Media. This section of the merger agreement shows how the deal has been set up to ease a future sale of the new chain.

But the new documents are the first concrete confirmation that talks are indeed going on, and that the two parties are close enough to agreement that they've circulated draft bylaws of a new limited liability corporation that would own all VVM and New Times papers.

As of late May, there were clearly still some issues to be resolved: The documents include a memo from VVM CEO David Schneiderman complaining that New Times wants to "renegotiate the terms of our deal" and arguing that some New Times papers, including *SF Weekly* and *East Bay Express*, are losing a lot of money.

"In the 2004 Calendar year, *SF Weekly*, *East Bay Express*, and the *Cleveland Scene* racked up losses of \$4 million," the memo states. *SF Weekly*, it says, "is locked in a brutal struggle in SF with no sign of success and the same is true in Cleveland."

The memo concludes: "In short, they have some real losers and we don't.... given these facts, I don't believe a renegotiation is warranted."

But overall, the shape of the deal appears to be fairly clear. A new Delaware-based LLC

would be created, with a nine-member board. Mike Lacey and Jim Larkin, the executive editor and CEO of New Times, respectively, would each have a seat on the nine-member board, as would an Alta representative. Lacey, Larkin, and the Alta rep would then choose two more members — one of whom would be New Times chief financial officer Jed Brunst — giving New Times and its banker a five-to-four majority.

Schneiderman (who is slated, the documents show, to receive a \$500,000 bonus for his work on the merger) would have a seat on the board, and the final three seats would go to Goldman, Sachs and Co.; Trimaran Capital Partners; and Weiss, Peck and Greer, all of whom are VVM investors.

So in the end, at least four of the board members — and possibly a majority of five — would be venture capitalists. There may be as few as four directors who have any background in publishing or journalism.

The documents state that all but two of the board members (also called *managers*) can be removed from the board for "cause" — but "the Lacey Manager or the Larkin Manager may not be removed as Managers with or without Cause, it being understood that the sole basis on which either such Manager may be removed as a Manager shall be such Manager's conviction of a felony."

The initial officers of the new corporation would be heavily slanted toward New Times: Of the five officers named in the documents, four — Lacey, Larkin, Brunst, and Scott Spear — are all New Times employees. Brunst would be the

chief financial officer. Schneiderman, the only VVM officer, would be vice president of Internet operations. No titles are listed for Lacey, Larkin, or Spear.

The documents suggest that the new company has been set up with the idea of an eventual sale: They state that, for the first three years, the company can only be sold with the consent of six of the nine board members. But over the next two years, five board members could approve a sale, and after five years, three directors could make that decision.

The documents also address the prospect that *SF Weekly*, *East Bay Express*, and the *Cleveland Scene* could be sold off or closed if they continue to hemorrhage cash. "[I]f at any time up to and including the Third Anniversary date, the cumulative losses for any of the [East Bay, Cleveland or San Francisco units] [brackets in original document] exceed the cumulative projected losses for such unit ... the Company, with the consent of five managers, shall be permitted to dispose of such non-performing unit by merger, consolidation, sale of assets or otherwise," they state.

The new company would be required to honor the union contracts at the *Village Voice* — the only paper in either chain that's fully unionized (some *LA Weekly* workers are represented by a union). But other employees may not fare so well. The new company "may, in its reasonable discretion, transition all employees ... to new compensation, benefit plans, programs or arrangements."

A separate document, dated June 1, 2005, is titled "NT/VV Proposed Business Consolidation Agreement Issues List Relating to NT Draft of Contribution and LLC Agreement." It lists some concerns — apparently from VVM executives — about the deal.

It cites a "drop date of Nov. 30, 2005," but notes that "[t]his is too short, obtaining HSR approval may take a long time." That's a reference to the Hart-Scott-Rodino Act, which requires federal approval of any merger that may have an impact on business competition.

That might not be routine: New Times and VVM have run afoul of federal antitrust laws in the past. The two chains were charged a year and a half ago with conspiring to end alt-weekly competition in Los Angeles and Cleveland (see "New Times Nailed," 1/29/03). Under a consent decree, the companies are required for five years to give the Justice Department notice before pursuing any merger.

We've spoken to several sources close to the negotiations who say it's likely that process is already underway. But the Justice Department has consistently maintained that any such notice would be confidential.

The two parties are also keeping a tight hold on the information. Staffers at VVM and New Times papers seem unaware of the details of the talks, and top management has refused to answer their questions about the situation. The agreement

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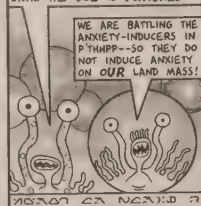


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THANKS, W'AAANDA! I'VE JUST BEEN INFORMED BY LOCAL BEHAVIOR-CONTROL OFFICIALS THAT THE FEMALE HAS STILL NOT BEEN LOCATED!

COMING UP NEXT: THE LATEST UPDATE IN THE SEARCH FOR THE MISSING UPPER-CASTE FEMALE!



Home sweet none

In the housing projects, a woman faces eviction for her son's crimes

By A.C. Thompson

The intersection of Westpoint and Middlepoint Roads is both one of the most depressing places in San Francisco (the countless murders, the frequent exchanges of gunfire, the myriad decrepit, boarded-up public housing units), and one of the most beautiful (the numerous leafy trees lining the streets, the absolutely stunning view of the bay's dark waters).

Kathy Profit spent 25 years here in the Hunters View housing project, dwelling in a small, chewed-up row house slathered with a thick layer of baby-blue paint, the ground-floor windows defended by rusty burglar bars, the front yard a small rectangle of dirt.

Profit's lengthy tenancy at 138 Westpoint came to an end Aug. 18, when she was evicted by the San Francisco Housing Authority (SFHA), bringing to a close months of legal fisticuffs. The way Profit tells it, standing in the doorway of the empty house she used to live in, there's no reason for the housing authority to be booting her.

"I'm disturbed. I'm frustrated. I don't like it all," she says.

Her troubles date back to Nov. 7, 2004. On that date her 25-year-old son, Terrell Joseph, got popped by the San Francisco Police Department for allegedly possessing a bag of weed, a bag of meth, and a cocked, loaded, semiautomatic handgun. He was standing outside, a few doors down from his mom's place.

According to the housing authority, when Joseph got busted, he told the arresting officers he lived with Profit at 138 Westpoint, though he's not on the lease. And thus the agency, which has a zero-tolerance policy toward crime and drug activity in public housing, began legal maneuvering aimed at ousting Profit from her home.

When the housing authority served her with a three-day eviction notice, in early February, it cited the incident, saying she'd violated the terms of her lease, which bars "all Household Members, guests, or other persons under the Tenant's control," from engaging in "any activity that threatens the health, safety," or peace of mind of other tenants.

But both Profit and Joseph claim he wasn't crashing with Mom when he was arrested. "He's a grown man. He's 25. He wasn't living here," Profit insists.

"I ain't lived here since I was 18 or 19," says Joseph, who's tangled with the law numerous times, adding, "I feel terrible. I kinda feel like it's my fault" that Profit is getting booted.

Mike Roetzer, the housing authority's public information officer, couldn't give us any information about Profit's situation, saying that doing so would infringe on her privacy.

• • •

In recent weeks lots of people have been evicted from Hunters View — locals describe Wednesday as "eviction day," when housing authority employees go from home to home collecting the possessions left behind by ex-residents and fasten plywood over the windows of darkened units.

At this point the place looks like a half-abandoned, WWII-era military base. Standing on Profit's stoop about a week after her eviction, we watched a group of Samoan grade-schoolers on scooters and skateboards play with a hunk of plywood ripped from the front of two boarded-over, windowless row houses. Someone had torn the screen door off Profit's former abode, leaving shards of the wooden door frame scattered about. Nearby, a rectangular street lamp on a tall pole glowed amber for no apparent reason — it was one in the afternoon.

By the housing authority's own analysis, Hunters View, a collection of 267 ultra-utilitarian dwellings thrown up in 1956, is a disaster. The agency's documents refer to the territory as a "blight in the community," and say the row houses suffer from "cracked and clogged sewer lines, which frequently results in raw sewage collecting on-site, oozing in public areas and play yards, and backing up into units"; decaying foundations and plumbing; and an "obsolete electrical system [that] is a potential fire hazard, fails to meet current code and is completely insufficient for current households' electrical needs."

Now, after years of entropy, change is afoot in the 'hood. Big-time change. On Aug. 11 housing authority officials voted to start negotiating with developers, who'll raze and rebuild the entire 22-acre hillside tract.

Some folks are enthusiastic about the plans. "I was in on the meeting with the developers. I heard their presentation, and I liked what they said," Dorothy Smith said at a recent meeting of the Housing Authority Commission, a seven-member body that advises the agency.

Others are skittish, unnerved by what they perceive as a wave of evictions. Those who remain wonder where they'll find cheap housing during the years that Hunters View is being reshaped and worry that, for one reason or another, they won't be allowed to move back into the development when the shiny new homes are unveiled. "We do need our places to be rebuilt," said Monica Autry, president of the Hunters View Tenants' Association. "But I do have lots of worries, and my tenants have lots of worries. I'm concerned about the recent evictions."

forgotten city part of an occasional series

There is one particularly controversial element to the plan, and that's the housing authority's intention to blend market-rate housing into the new development, which is slated to be twice as large, boasting 500 to 600 units. Obviously, at this moment in history, with real estate looking like the dot-com stock of the '00s, and the median home price currently nestled at the \$800,000 mark, the city doesn't really have a shortage of insanely overpriced market-rate property. What it does have, according to city planning documents, is a need for more than 12,000 new, affordable units.

There's another interesting aspect to the scheme: Two of the triad of firms poised to rebuild Hunters View are for-profit corporations, Devine and Gong, Inc. and the John Stewart Company. The single document on the deal released by the housing authority to the *Bay Guardian* does not reveal how much money the companies are likely to pocket.

• • •

The day-to-day affairs of Joseph and the housing authority have been uncomfortably intertwined for many years now. See, Joseph, in a way, is partially responsible for a major financial crisis at the agency, and the housing authority, in the eyes of the



Ousted: Kathy Profit stands in the doorway of her former abode, which is now vacant.

courts, is partially responsible for the death of his daughter.

On a December night in 1997, a fire erupted at 132 Westpoint — three doors down from Profit — eviscerating the unit and leaving six people dead, one of whom was Joseph's three-year-old daughter, Markeisha. Joseph, recalls Profit, "tried to run in the house while it was engulfed in flames, trying to get his daughter out of there."

The housing authority blamed the blaze on an errant cigarette or match, but after being sued by Joseph and several other people who lost family members to the flames, agency officials, in court documents, acknowledged a host of blunders: The home's furnace "was in need of repair"; the unit was missing a smoke detector, though tenants had repeatedly asked the agency to replace it; the electrical system was troubled. A housing authority employee complained orally and in writing about SFHA inspection and maintenance problems at the unit, "but her complaints fell on 'deaf ears.'"

In 2001 a jury ruled against the housing authority, finding the agency 80 percent at fault for the blaze and liable for a \$12 million judgment, a judgment that's since been upheld numerous times on appeal. So far, though, the housing authority has refused to pay, saying it doesn't have the money and might even try to file for bankruptcy protection if forced to cough up the cash.

Until relatively recently, 132 Westpoint remained charred and unoccupied, a silent reminder of the tragedy and, for some, a symbol of the neighborhood's neglect.

Today, Profit thinks the housing authority's beef with her has something to do with her son's ongoing legal dispute. "I think they was biased towards me 'cause of the lawsuit," she says. "I think housing authority has been biased towards me, and I'll say that till the day I die."

Profit, who isn't a party to the lawsuit, doesn't understand why the agency wouldn't enter into a legally binding agreement with her, a pact allowing her to stay in her unit as long as she barred her son from ever setting foot in it. Such are the choices people are forced to make around these parts. ♦

E-mail A.C. Thompson at athompson@hushmail.com.

includes a clause stating, "No press releases or public disclosure, either written or oral, of the transactions contemplated by this agreement, shall be made by a party to the agreement without written consent of VV Media LLC and NT holdings."

This isn't the first time *New Times* has tried to take over VVM. Back in 2000 Cynthia Cotts, media writer for the *Voice*, described how Lacey and Larkin had

come close to buying the company. (Cotts quotes "one wag" as saying that "would be like sleeping with your cousin. It may seem OK, but it's not supposed to happen.")

This time around, the union representing *Voice* workers, United Auto Workers Local 2110, is restive. Union leaders are angry that the *Voice* just summarily cut freelance rates — a move some speculated could be linked to a merger deal — and

Maida Rosenstein, president of Local 2110, told me that "everyone here is concerned.

"We don't know what it will mean," she said. "But we wish the *Voice* had been more up front with us. They weren't going to tell us until it was a done deal."

The merger would signal the biggest step so far in the consolidation of ownership in the alternative press. The merged company (which thus far is identified

only by the dummy name "Newco") would represent 14.2 percent of the membership of the Association of Alternative Newsweeklies and would give one chain operation a major presence in some of the biggest media markets in the country, including New York, Los Angeles, Miami, Denver, Seattle, Phoenix, and Houston (see "SOS: No Secret New Times—Village Voice Media Deal, www.sfbg.com).

Schneiderman, Lacey, and Larkin all

declined to return messages seeking comment. ♦

PS: The *Bay Guardian* is suing *New Times*, charging that *SF Weekly* is using predatory pricing to try to destroy a locally owned competitor. (See "Bay Guardian Sues *New Times* Chain for Predatory Pricing," 10/20/04.)

More information and updates are available at sfbg.com.

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Political science

Local researchers under fire
for study on fetal pain

By Tali Woodward

In yet another sign that it takes about three seconds for anything relating to abortion to become the subject of rancorous political debate, local researchers who recently reviewed the scientific evidence on when a fetus develops the capacity to feel pain are being slammed by the country's anti-abortion lobby — for alleged conflicts of interest.

At issue is an article in the most recent issue of the *Journal of the American Medical Association* by five researchers associated with the University of California at San Francisco. The researchers reviewed more than 2,000 scientific papers dealing with brain development in utero and other pertinent issues. They concluded that fetuses probably can't feel pain until the 29th week of a pregnancy because the wiring between two key parts of the brain is underdeveloped until that point. The paper notes that data on this issue is limited, and it urges that more research be conducted.

Why does the pro-life lobby care so much about the article? Well, the first and most obvious reason is that the article challenges the idea of fetuses as full-fledged people. But more specifically, the study raises questions about several pieces of legislation. The Unborn Child Pain Awareness Act, pending in Congress, would require clinicians to tell women who are seeking an abortion after the 20th week of pregnancy that the fetus will feel pain. They would also be required to offer to anesthetize the fetus during the procedure. Similar bills have been considered in other states, including California, and have passed in Georgia and Arkansas.

The *JAMA* article drew notice when it was published Aug. 25, but it got increased attention when the National Right to Life Committee, an anti-abortion group, somehow figured out that lead writer Susan Lee once worked as a lawyer for the National Abortion Rights Action League. It also noticed that co-author and obstetrician-gynecologist Dr. Eleanor Drey is the director of the abortion clinic at San Francisco General Hospital.

The NRIC said that Lee and Drey are therefore "pro-abortion activists" and that the *JAMA* article should be discounted.

JAMA editor Catherine DeAngelis soon received dozens of angry — and in some cases, hate-filled — e-mails. She publicly defended the scientific value of the article but said she wished she had known about Lee's NARAL background, which she likely would have disclosed at the end of the article.

JAMA's author guidelines, however, are clear: Financial links within the past five years are to be disclosed. And Lee, who is now a medical student at UCSF, worked at NARAL for eight months ending in mid-2000.

"Are they saying that for controversial issues, the standard should be different?" Drey asked when the *Bay Guardian* spoke to her.

"It is not routine for scholars to disclose the nature of their clinical practice as a potential conflict of interest. For example, the presence of a cardiovascular surgeon as an author of an article about whether a certain cardiac surgical technique was safe would not represent a conflict of interest," UCSF chief of obstetrics and gynecology Philip Darney said in a statement.

Lee told us she never expected her past affiliation with NARAL to become an issue: "If they're doubting the objectivity, I'd encourage them to go look at the sources. There are no secrets in this."

Almost every newspaper that ran a story about the study followed up with one about the researchers' ties. Some, like the *Philadelphia Inquirer*, didn't cover the study at all until the pro-life groups began blasting it. (The *Inquirer* story is approvingly posted on the NRIC Web site.)

The last *JAMA* scuffle of this sort involved the 1999 firing of Dr. George Lundberg from the journal. After 17 years of employment, Lundberg published results of a survey of college students on whether they believed oral sex qualified as "sex." The article coincided with President Bill Clinton's impeachment trial, and in case it's not obvious, most of the college kids thought oral sex wasn't quite sex. Lundberg was ousted for using the journal to make a political point.

Pro-lifers are, of course, accusing *JAMA* of the same thing today. But mainly they are making it clear that anything related to abortion will be drawn into the always fractious debate over the medical procedure.

"The reason you do research is to answer questions you think are clinically important," Drey said. "Do they want people to feel they can't examine abortion? Someone has to look at this." ♦

E-mail Tali Woodward at tali@sfbg.com.



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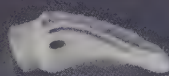
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GUARDIAN

Mind the gap

Wednesday, Aug. 31, get analysis of the official story on the London bombings, 9/11, and the war on terror from Ralph Schoenman, who participated in the 1967 International Tribunal on US War Crimes in Indochina, and former newscaster Mya Shone. 7 p.m., *Women's Building*, 3543 18th St., SF. \$10 requested donation. (925) 890-6430.

Stop circus cruelty

Wednesday, Aug. 31, help educate people about the cruelty circus animals endure on a daily

basis by handing out informative leaflets to attendees of the Ringling Bros. Circus. 6 p.m., Cow Palace, Geneva and Santos, SF. (650) 654-9955. For other dates and show times go to www.indybay.org/news/2005/07/1751059.php.

Vision-flag wavers

Deadline: Wednesday, Aug. 31, create a vision flag to be displayed in the "Green Spaces for Our Community" pavilion at September's World Expo in Aichi, Japan. Along with the flags, participants can send stories illustrating ideal green communities. Send contributions

by Aug. 31 to Earth House, 5275 Miles Ave., Oakland, CA 94618. For more information go to www.earthhousecenter.org.

Fela's example

Thursday, Sept. 1, watch a documentary about Afrobeat music star Fela Anikulapo Kuti, who formed the Movement of the People party in 1979 to combat Nigeria's corrupt military government. Part of the Music and Resistance film series, the documentary integrates Fela's music and political philosophy. E-mail for time, Center for Political Education, third floor, 522 Va-

lencia, SF. Free. (415) 431-1918, center@politicaleducation.org.

Rally for press workers

Thursday, Sept. 1, show your support for the pressroom workers who have been producing the *Oakland Tribune*, the *Hayward Daily Review*, and other East Bay papers without a contract since Feb. 7 — rally against the ANC Urbanite press plant's refusal to grant unionized workers the same benefits as nonunion employees. Noon, Oakland Tribune Tower, 13th St. and Broadway, Oak. (415) 777-0926.

Street-level development

Thursday, Sept. 1, attend a panel discussion on ways ordinary people are improving their communities from the bottom up. Directors of the International Development Exchange, the Oakland Institute, and the International Child Resource Institute discuss the long-term prospects of grassroots strategies. 5:30 p.m., World Affairs Council, second-floor conference room, 312 Sutter, SF. \$15, \$7 for cosponsors, \$5 for students with ID, free for members. (415) 293-4600, www.itsyourworld.org.

Time to socialize

Thursday, Sept. 1, come to a meeting of the local International Socialist Organization. With the gap between rich and poor widening, an unjustified war being fought in Iraq, and a nonchalant Democratic Party, maybe it's time to join the revolution. 7 p.m., UC Berkeley, Wheeler Hall, Room 130, Bancroft and Telegraph. iso_berkeley@yahoo.com.

Asylum in Hungary

Friday, Sept. 2, see Jon Nealon's film *Goodbye, Hungary*, about Palestinian refugees seeking asylum in Hungary (an unwelcoming country) and the American volunteer who tries to help them. 7:30 p.m., Arab Cultural and Community Center, 2 Plaza, SF. \$10, \$5 for members. (415) 664-2200, ext. 19; www.arabculturalcenter.org, outreach@arabculturalcenter.org.

Protest Kaiser

Friday, Sept. 2, show support for California Kaiser injured workers — which claims the HMO regularly fires workers with injuries and covers up hazardous working conditions — at a protest intended to correspond with others statewide. Noon, 1 Kaiser Plaza, 1550 Ordway, Oak. (925) 725-2673, www.kaiserpapers.org.

War for oil

Friday, Sept. 2, and Saturday, Sept. 3, meet directors Gerard Ungerman and Audrey Brophy at a screening of *The Oil Factor: Behind the War on Terror*, a documentary investigating the connection between the United States' high demand for oil and its policy in the Middle East. A Q&A session follows. Castro Theatre, 429 Castro, SF. \$8.50, \$5.50 for seniors and children. For times, call (415) 621-5288 or go to www.thecastrotheatre.com.

Summer radio camp

Friday, Sept. 2–Monday, Sept. 5, attend a four-day workshop on how to build your own 100-watt FM transmitter and start broadcasting your manifestos for living from the Mission to the Marina. 10 a.m.–6 p.m., Free Radio Berkeley, 1442A Walnut, Ste. 406, Berk. \$150–\$200. (510) 625-0314, www.freeradio.org, xmrman@pacbell.net.

Have some Shame

Saturday, Sept. 3, come to a meeting of Gay Shame, a group of local queer activists spiritedly committed to fighting consumerism and assimilation. 5:30 p.m., Modern Times Bookstore, 888 Valencia, SF. (415) 282-9246, www.mtbs.com, www.gayshamesf.org.

After the breakup

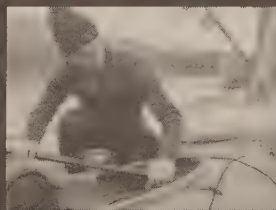
Sunday, Sept. 4, attend a forum on the consequences of the split in the AFL-CIO last month in Chicago. 1 p.m., Fellowship of Humanity, 390 27th St., Oak. (415) 867-0628, laboraction@yahoo.com.

Help the Nabe

Ongoing, donate money to — or buy raffle tickets for an iPod and other prizes from — the Potrero Hill Neighborhood House. The multipurpose community center hopes to raise \$100K to fund its programs. For more information go to www.nabe.potrerohill.com.

Research assistance by Camille Ricketts.
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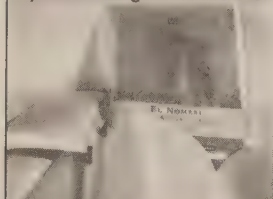
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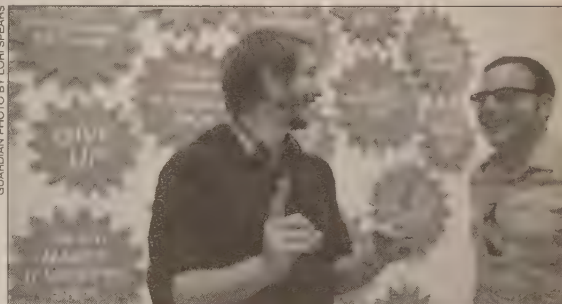
By Matthew Shechmeister

Chris Rolls is trying to become every indie band's new best friend ... and make enough money to quit his day job. His company, **Lower Fourteenth Duplications** (485 14th Street, SF. www.lofodupes.com), manufactures CDs at bargain rates, taking advantage of the plummeting cost of CD-R technology. Rolls has teamed up with artist **Jonathan Runcio**, whose design and print shop, **Woodward Flats** (same address, www.woodwardflats.com), offers price-conscious packaging and promo items to accompany the discs. Together, the two entrepreneurs are on a crusade to drive down costs for independent labels and musicians who want to self-release small batches of CDs.

Lower Fourteenth Duplications, or "LoFo Dupes," as Rolls has dubbed the business, grew out of his experience running his indie label, **Kimosciotic Records**. "The music I was doing didn't need runs of 1,000 discs ... but anything less than 1,000 discs was ridiculously expensive [per disc]."

The reason for this high up-front cost has to do with the way CDs have traditionally been manufactured. Large-scale CD duplicators make CDs from a glass master disc, which is used like a mold onto which new CDs are pressed from scratch. Since the master disc costs a lot of money to produce, traditional manufacturers have to charge almost the same price for orders of 300 discs as they do for runs of 1,000 (between \$500 and \$1,500) in order to cover their costs. For musicians with smaller followings who might not need 1,000 CDs, it doesn't make sense to do a smaller order using the glass-master method, especially since there's no objective evidence that it produces better sound quality.

That was the situation that confronted a beleaguered Rolls when, late last year, he wasn't sure if his label could afford to keep releasing CDs. If he could raise Kimosciotic's profit margins by spending



Good measure: Chris Rolls, left, and Jonathan Runcio go to great lengths to make your CD-R look cool.

less on CD production, however, he'd have more money for the next project. Rolls discovered that buying a CD-R duplication machine would cost roughly \$3,000, about the same price as two or three separate runs of 500 to 1,000 CDs from a third party. CD-R duplicators, which etch information onto discs much like the burners on home computers do, don't entail the high setup costs of manufacturing CDs from a glass master. Though it's a common perception that CD-Rs are more likely to skip or have compatibility problems with some old stereos, Rolls says, "That's really not so much of an issue when you're talking about modern CD-R duplicators, which are built to be error-free. I haven't come across these problems myself."

The cost per unit can't be beat: A run of 100 CD-Rs costs \$100 or less, instead of \$500 or more. Realizing that bringing production in-house would be the best way to improve his profits for low-volume releases, Rolls took the plunge and bought a duplicator.

After successful experiments making CDs for Kimosciotic, the indie entrepreneur is now putting his CD-R machine to work for local musicians, charging around a dollar or two per unit, packaging included. Michelle Cable, a booking agent for Japanese

band DMBQ, which released a tour CD using Lower Fourteenth, says, "My take on the whole process ... is that it's something a little more unique that bands can have on tour with them."

Uniqueness is important to most indie bands. Though CD-R duplication is readily available from online vendors (and LoFo's prices remain as low as or lower than the Internet competition's), no self-respecting art-rock group is going to let a megatron corporation ram their magnum opus into a jewel case and stick a tacky laser-printed label on it. The packaging design that Woodward Flats provides LoFo evokes the artisan-crafted, DIY aesthetic. Picture your CD in smartly folded heavy cardstock with hand screen-printing of your cover design on the front. If there's something else you want to put your CD in, Rolls and Runcio will probably find a way to do it. And, unlike your home burner, the duplicator can paint a design directly onto the disc.

Rolls hopes that by offering cheap CD reproduction, LoFo will give established players like DMBQ the opportunity to offer more limited-edition CDs, and allow musicians with smaller followings to release material without spending a lot of money. Mike Alexis, whose fledgling band AM Magic was an early LoFo customer, likes Rolls's approach. "I think it's such a good option for bands like us. It's really unrealistic to think you can get rid of 1,000 CDs." San Francisco's animal-friendly, flute-core trio Death Sentence: Panda! manufactured their release *Puppy, Kitty or Both* through LoFo and plans on doing more limited releases with the company in the future.

With all systems go, Rolls expects to stay busy for the rest of the year and hopes that, in addition to making a positive contribution to the San Francisco music scene, LoFo just might enable him to quit that pesky day job. ♦

BizTips

Tasty tech Ordering a cake over the phone can be a fiasco. Flub your directions, and you might end up with 100 servings of "Happy B-Day, Biatch" instead of "Happy Bar Mitzvah, Betty." Enter **Noe Valley Bakery and Bread Co.** (4073 24th St., SF. 415-550-1405, www.noevalleybakery.com) with its new online, interactive cake-design feature. Patrons can go hog wild creating and previewing their sweet treats and the message iced on top. "We're using modern technology in a business that's very old-fashioned," co-owner **Mary Gassen** says. (Giselle Velazquez)

Miss Puffet Once your tot outgrows Gerber, then what? Busy parents can pick up **Peas of Mind** (www.peasofmind.com) frozen casseroles at their local grocer. The locally made, all-organic, vitamin-rich hockey puck-shaped "puffets," as inventor **Jill Litman** calls them, come in four flavors: Banana Noodle, Carrot Risotto, Black Bean and Grit, and Eat Your Greens. Each contains all four food groups. Look for them at Rainbow Grocery, Real Foods, Cal-Mart Supermarket, and Thom's Fresh Organics. (Deborah Giattina)

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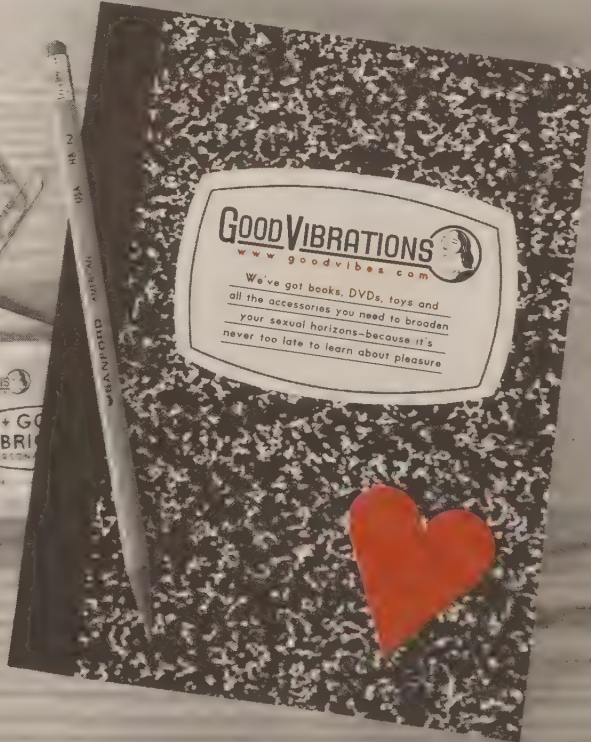
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techsploitation by annalee newitz

Can't kill P2P

There's this great, whiny song by Ozzy Osbourne from back in the day
(before the TV show and all that crap) in which he screams, "You can't kill
rock and roll — it's here to staaaaaaaay!" Although remarkable for its cheesy
sincerity, Ozzy's was just one of many songs expressing such sentiments
back in the late 20th century. By then, it was pretty damn obvious rock
couldn't be stopped, despite the efforts of Tipper Gore and the Christian evan-
gelists. Yet clearly Ozzy still felt sort of threatened, or at least besieged enough
that he needed to pen yet another paean to the juggernaut of rock, the world's
most dangerous musical genre (later surpassed by rap).

I'm starting to feel like Ozzy. I want to yowl about peer-to-peer file-sharing
software, a geeky topic I think Ozzy, with his reputation for biting the heads off
bats, would appreciate. Like rock 'n' roll, P2P is not going to die — despite hype
storms to the contrary.

BigChampagne, a com-
pany that charts the usage
of P2P networks, reported
in June that 9.9 million
people are using them
simultaneously at any
given time. That's a 20.1
percent jump from last year. And it's double the number from September 2003.
The recent Supreme Court decision in *MGM v. Grokster* will leave some P2P com-
panies open to lawsuits, and yet those companies are still holding their digital swap
meets in which people trade files online. The Motion Picture Association of
America and the Recording Industry Association of America brought several thou-
sand lawsuits against individual file-sharers over the past year, but people are still
flocking to BitTorrent, Kazaa, eMule, and all the other glorious free networks
designed to facilitate quick information-sharing across the planet.

The entertainment industry, whose representatives have tirelessly insisted
that their profits are being decimated by P2P, isn't really doing that badly after
all. The film industry says DVD sales grew 33 percent in 2004. And in an exten-
sive research report, the *Economist* has concluded that music sales grew by a few
percentage points in 2004 too.

Now here's the really interesting thing. In a recent bulletin, the wackily named
International Federation of the Phonographic Industry (an international version of
the RIAA) said that "music fans downloaded well over 200 million tracks in 2004 in
the US and Europe — up from about 20 million in 2003." These were legally pur-
chased tracks, by the way. So if we assume a comparable amount of growth in legal
downloading this year, I think it's safe to say that buying shoeloads of lame new
music from major labels online will become as popular as P2P sharing. And
indeed, the market for legal downloading is growing as fast as P2P: Internet indus-
try analysts at Jupiter Research said earlier this month that the digital music indus-
try is currently worth \$350 million and is expected to double in the coming year.

Amusingly, \$200 million of that revenue is from ringtones alone. Now what
does that tell us? That people are so desperate to download music online that
they'll buy anything — even stupid ringtones — if it's easily gotten in sufficient
variety. Similarly, as soon as record companies made their music available online,
via P2P networks or in stores like iTunes or Yahoo! Music, people started buying
it like crazy. Maybe the popularity of P2P networks isn't about people wanting to
"steal music," as the RIAA would like you to think. Maybe it's just about people
not wanting to go to scabby old Tower Records for their music. Maybe it's just
that people want to get their music online, and currently P2P is the best way to
get it. Not because it's free, but because it's there.

Finally, some bigwigs in the music industry are starting to get it. Earlier this
month Sony BMG announced it had made a deal with British ISP PlayLouders to
make its entire music catalog available to the ISP's customers. That means anyone
with a PlayLouders account can download any Sony BMG song, in any format, from
any P2P network, perfectly legally, for free. Doesn't that sound civilized? Imagine if
anyone who had an Earthlink account could use BitTorrent for legal downloads of
every Bruce Springsteen CD. What Sony BMG is acknowledging is that P2P is the
new radio. People are using P2P to listen to music all day, discover new artists, and
(yes) tape their favorite stuff to hear later. All these things will lead to bigger rev-
enues for Sony BMG in the same way that radio play for their artists has in the past.

And yet, just last fall, a group of 47 state attorneys general wrote an open letter
to the P2P industry urging it to "take direct and meaningful action" because
mostly P2P networks are used for child pornography and crime. Here we are,
almost 30 years after Ozzy's anthem shook my little ghetto blaster, and we're still
being pummeled by lawmakers and hypocritical authority figures because of all
the supposedly scary things wrought by youth music culture.

But I've got news for you. You can't kill P2P — it's here to staaaaaaaay! ♦

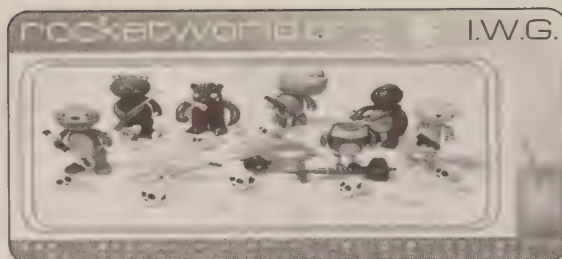
Annalee Newitz (batbiter@techsploitation.com) is a surly media nerd who notes that in
25 years P2P may be sold-out and starring in its own reality TV show, so don't say she
didn't warn you. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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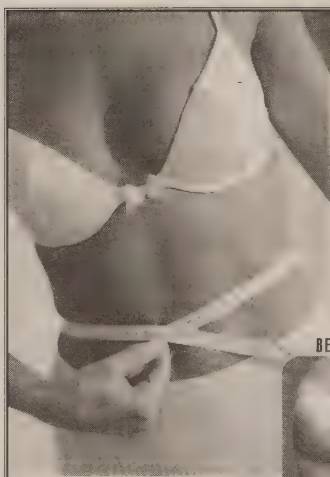
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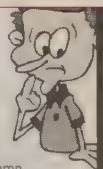
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Orgasmo

Dear Andrea:
I was wondering if there is any such thing as a strap-on that "ejaculates" via some sort of tube running through it. If so, what is the semen substitute?

Love,
Strapped On

Dear Strap:
The things I do for you people!

There is indeed such a device on the market. The one I found is called the Orgasmatron (which conjures up unsavory images of dildo purveyors having to write Woody Allen a check for every pulsating pink penis sold), and the instructions say to use warm water. This expulsion, presumably, is meant to take place internally, as mere water would produce an unsatisfactory visual. Classic semen substitutes include Jergens Lotion, reconstituted potato "buds" (seen in action in a documentary on gay porn), and various concoctions involving egg white. I leave the experimentation up to you, along with any cleanup problems that might result from flouting the manufacturer's directions. Off you go.

Love,
Andrea

Dear Andrea:
My sex life with my fiancée has waned under the pressures of our upcoming wedding. The closer it gets, the less frequently we have sex. Initially, it was awesome. We had that sweaty, howling, monkey sex almost daily.

We recently watched the unrated version of *Team America*, which has puppet sex scenes. I never thought puppets fucking would turn me on, but after fucking, they piss and shit on each other as a ritual of dominance and submission that transcends time. I am now fixated on pissing and shitting on my fiancée. It's really the only thing turning me on about us now. I thought it might rekindle our sex life. She finds no attraction to the act, or willingness to submit to my whims. I volunteered to have her "do" me first, and that was declined.

Should I stop hinting to her and do handstands in the shower and "do" myself?

Love,
Mr. Poo

Dear Poo:

I really do mean to get around to addressing your problem, but I'm still a little stunned to hear that there is stop-motion scat in the unrated version of *Team America*. I saw *Team America*! Was the puppet poo reserved for the special suckers who bought the director's-cut DVD, or have I somehow managed to wipe my memory clean of ever having been exposed to such a thing? I don't much like puppets to begin with (they are somewhere between the clowns and the mimes of the marionette kingdom, and I just don't trust them). I didn't much like *Team America*, and right now I'm feeling vaguely traumatized, like I just discovered I'd been roofied and made to attend a Saturday matinee against my will. What has happened here?

Oh well. The real question is not "How the hell did you manage to get turned on by marionettes pooping poly-resin poop?" but "What are you supposed to do now?" Do I think there's a possibility that your fiancée might reconsider? I do not. As I've said every single time I get one of these wistful "Do you think she'll come around?"-type questions about the world's least-popular non-obscure sex act: not on your life. I also usually suggest that anyone who has asked a partner to engage in poop play and been rebuffed should drop the issue immediately and avoid any temptation to check back later in case things might have changed in the meantime. When we're speaking of scat, "no" means "fuck no." It does not mean "Maybe later, if you're nice."

If shitting on your unwilling bride is truly the only thing that can turn you on anymore, you are, shall we say, SOL. Maybe you can still get some of your deposit money back on the space or the flowers or something, but you are not marrying this girl. I won't allow it. Before doing anything so drastic as breaking it off, however, perhaps you should look back at what brought you to this not-so-pretty pass in the first place. What happened to the hot monkey sex? (Yuck! I don't know where the ubiquitous "hot monkey sex" phrase came from, but I wish it would go back there. Monkeys. The marionettes of the animal kingdom. Don't trust 'em.) What happened when you (or she) tried to address the problem? Did you ever even talk about what you've lost, or did you both just stand there and let all the juice drain away, leaving only a small, sad pile of puppet poo behind? Have you considered the fact that planning a big wedding can leech the joy out of any- and everything, and that a resurgence of libido is likely as soon as the last thank-you note is in the mail? Did you try sharing some fantasies, renting some porn, setting aside a weekend to get weird with each other? Did you try anything at all? I assure you there are more things in heaven and earth than are dreamt of in Trey Parker's philosophy.

Love,
Andrea

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

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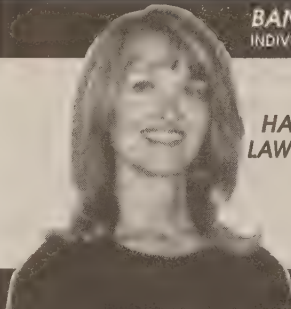
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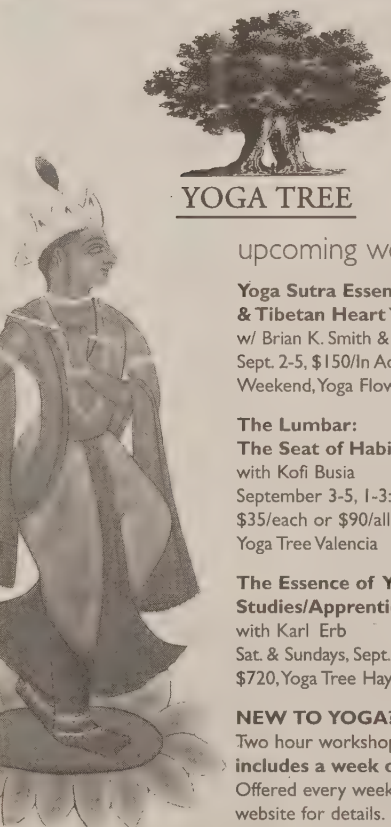


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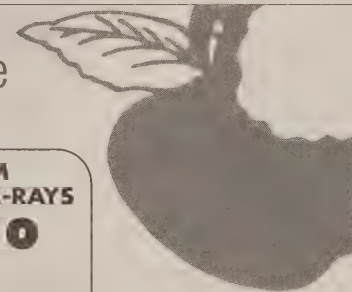
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SAN FRANCISCO BAY GUARDIAN FOOD & DRINK

Train stations

By Paul Reidinger

"In Germany," my young German friend was saying, "if you go into an Indian restaurant, the people doing the cooking are from India, or if it's a Turkish restaurant, they're from Turkey. Here it doesn't matter what kind of food it is, the cooks are all from Mexico or Central America."

I wondered about that while he paused for a sip of white wine — a glass of fairly buttery Falanghina (\$5.75), from Campania — and a bite of the pizza we were sharing, which was surprisingly excellent. Or maybe not that surprising, since we were sitting in Pizzeria Delfina, whose owner, Craig Stoll, was all over the place, seating, serving, supervising, training his new staff, making sure the place's early days (it opened in mid-July) are good ones. Opening a restaurant is like laying a linoleum floor or raising a baby: Those first moments determine much of what will come after. So the strong beginning is highly desirable, highly sought-after, and perhaps essential.

Were the pizzeria's peel-wielding chefs native to, or descended from natives of, one of our hemisphere's many Spanish-speaking lands? It was difficult to tell in all the blurring, though pleasant, commotion; Pizzeria Delfina is, among other things, an echo of the original Delfina (which, now expanded, is next door) in its narrow, hectic, youthful space. It is generally understood, though, that many of the people who actually do the city's restaurant cooking are of Mexican or Central American heritage, and this tends to be true whether the restaurant is Postrio or a Chinese take-out place operating in a storefront in the vague borderland between North Beach and Chinatown.

To help these people — many of whom are immigrants or do not speak fluent English or both — find their way through the labyrinth of San Francisco's restaurantland, the Mission Language and Vocational School operates a

culinary school, the Latino Cuisine Culinary Academy, whose courses of instruction include cooking, baking, and restaurant management — and, if appropriate, English as a second language. The academy, in turn, operates a breakfast-and-lunch restaurant, the Florida Street Café, that provides on-the-job experience and rather winningly emphasizes the academy's preferred cooking styles: California and Latino.

The lunch menu has a mishmashy quality like that of a potluck party. You could open with a tortilla salad (\$4.75) — of fresh, freshly chopped romaine leaves bathed Caesar-style in a thick, milky ranch dressing and nested in a deep-fried shell with guacamole, pico de gallo, and cubes of queso blanco — before moving on to trout papillote. Fish cooked in paper seemed a little grand for the moment; we drifted away from the papillote, heading lazily downstream toward the bottom of the menu, where we found such stalwarts as an excellent Cuban sandwich (\$6.25) and a well-seasoned turkey cheeseburger (\$6.25). The former consisted of roast pork loin and ham slices on a soft baguette, with pickles, Swiss cheese, hot mustard, and crisp home fries on the side. The latter had a little less personality, as is often the case with turkey burgers, but that and everything else washed down nicely with watermelon aguas frescas in which we detected a nippy undertone of cucumber, one of watermelon's closest relations.

The setting, an airy, dimly lit box of a room, could be a hotel restaurant in a Graham Greene novel set in the sleepy capital of some politically unstable, postwar, backwater land. Table service is efficient and correct (water glasses refilled without asking, et cetera), and the kitchen swiftly responsive. There is also sidewalk seating, which has the effect of reminding one how appealingly warm, sunny, and unwindy the Mission's weather is, particularly when it is cold, windy, and foggy in other, more high-



Sunshine states: Florida Street Café chef Sergio Becerra offers you the Havana platter, with a smile. Enjoy it outside.

end neighborhoods. ("Sunny" Noe Valley!) Over at Pizzeria Delfina the splendid summer weather has also been noted and a sidewalk-café scene set up; with Tartine at one corner, Pizzeria Delfina, Delfina, and Bi-Rite in the middle of the block, and the Dolores Park Café at the other corner, that passage of 18th Street now is like one of those stretches of Melrose just west of La Cienega.

There is, for me, a powerful confluence of memory around the combination of good, thin-crust pizza and good Italian beer — and Pizzeria Delfina actually has Peroni's Nastro Azzurro ("blue ribbon"), which is more or less the official beer of Rome, though Romans enjoy it on tap while we must make do with bottles. But the blistered excellence of the pizza has a way of erasing such minor indignities. A salsiccia pie (\$13.25), lightly swabbed with a sanguinous tomato sauce and dotted with bits of house-made sausage exhal-ing a strong perfume of fennel, could easily have been served to sing-song ac-

claim at one of those trattorias where Neapolitans and Romans so festively gather on warm summer evenings. Instead it came to us, at lunch, in the Mission, and I made no complaint and heard none, even if we were seated inside, amid a sleekness of blond wood, stainless steel, and chalkboards.

Like any American pizzeria worthy of the name, Pizzeria Delfina does a take-out business, and because an element of the place's identity is Lunch at Delfina (the mother ship has never served lunch), the menu also features various Tuscan-flavored lunchables such as pastas and bean salads. Yet Pizzeria Delfina is also open for dinner — a useful factoid to have in hand in case a walk-in attempt on Delfina itself turns out to be mission: impossible. ♦

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Without Reservations

Organic fanatic

Are organic foods always better? As noted hair-splitter Bill Clinton might say, that depends on the meaning of "organic" and also of "better." Those meanings are changeable and slippery, but there are ways of getting a firmer grip on them, and one of these — yes — better of these is a book, published this week, called *A Field Guide to Buying Organic*, by a pair of Minnesotans, Ludene Perry and Dan Schultz (Bantam, \$14 paper).

The authors are sympathetic to the organic-food movement, whose immediate roots they trace to late 19th-century Germany and whose deep historical basis is the use of compost (the world's first and most durable recycling program) to feed soil that would otherwise be depleted by agriculture. But they are not naive about the multiple motivations of organic food shoppers, nor about the changes that have been brought to organic farming practices by agribusiness, which knows a profit center when it sees one. With organic food production becoming an industry of national scale, Perry and Schultz foresee, not too many years along, "some kind of synthesis of conventional and organic farming practices," and while "this synthesis will water down organic standards, a small positive effect on the agricultural system as a whole will result."

Meanwhile: Are foods labeled "organic" worth the extra money? The answer is almost certainly yes if one's purpose in buying them is to cast a vote against conventional agriculture and its many depredations of environment and ethics. But the issue becomes considerably blumier as to taste and even as to human health. Many of even the most rigorously certified organic foods (produce, in particular) contain measurable residues of various pesticides, while some conventionally produced foods are no more likely to have residues of pesticides or other undesirable chemicals than are their pricier organic counterparts.

In this connection, dairy products are tricky business. No milk, whether organic or conventional, can contain any trace of antibiotics, per government regulations, but both kinds can contain pesticide residues. "Organic" cheese is dicey; there is plenty of organic milk to make it, but traditional rennet has been almost entirely supplanted in recent years by a genetically engineered substitute called Chymosin, whose presence in organic cheese is a matter for speculation. Organic butter, on the other hand, might well be worth the cash, since butter is a form of animal fat, and fat is where animals store environmental contaminants. Butter, the authors note, "is second only to fish in harboring PCBs." Organic might not be perfect, but at least in the case of butter, it is probably better.

Paul Reidinger
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FOOD & DRINK
cheap eats by dan leone

The un-pizza

After eating pizza three days in a row in three different states (California, Oregon, and Idaho), the last thing the chicken farmer wanted to eat, upon his return, was pizza. What is the furthest thing in the world from pizza? he asked himself.

Lasagna!

No, that didn't seem right, somehow. It seemed right, off the top of his head, but then it very much didn't seem right. So he called up his friend Haywire, who was back in town for a week, visiting, and said, "What is the furthest thing from pizza?"

"In the world?"
Haywire said.

"Yes."
"Edible?"
"Yes."

"The furthest thing in the world from pizza," Haywire proclaimed, "is pizza." On a deep, metaphysical level, the chicken farmer realized, his friend had a point. Everything else that is food has at least one thing in common with pizza. Whereas pizza, being pizza, can't be said to have anything at all in common with pizza. It is pizza. Ergo: It is the opposite of pizza.

Does that make sense?
No? Perfect, then, we'll go with it. Metaphysically. Gastronomically. I didn't want pizza or the opposite of pizza, if the opposite of pizza is pizza. I wanted Chinese food. There's a Chinese restaurant in West Portal I keep thinking about, but unfortunately they're closed on Mondays and that's what day it was.

But we'd already parked, and it was getting late. Foggy, cold. Dark. Restaurants were closing right and left, right in front of us, as we walked one way down West Portal, and then back again the other way. There was a sushi place that was open, and I could tell that Haywire could go for sushi. I could tell, even though he didn't exactly say anything, because he lives in Pittsburgh now. Who wouldn't want sushi, after spending any amount of time in Pittsburgh, let alone years?

But, I don't know: sushi ... pizza. Sushi, pizza. You see what I'm getting at? The slab of rice, like crust, and the fish on top, like toppings. No, sushi seemed too much like pizza for the chicken farmer. So we wandered on, all the way to the edge of the neighborhood, where the Muni stop is.

Around the corner there on Ulloa there's another Chinese restaurant, New Tsing Tao. Open Monday (closed Tuesday), glowing red like brake lights in the fog.

We stopped. We looked at the menu in the window. We looked inside: nobody. Just all these hanging red lights and three big fishes in a tank. We sat in the window, me with a view of the fishes swimming around behind Haywire's head, making faces at him. Him with a view of the Philosopher's Bar across the street. Our future.

Chicken pot stickers (\$5.50) and beef with bok choy (\$8.50), both off the specials menu. Haywire ordered mu shi chicken (\$7.50). Everything was good. The mu shi chicken was great. The pancakes seemed more substantial than usual, like maybe they were homemade or something. And the chicken was not as minced up into relative chickenlessness as it usually is in mu shi, or mu shu. This had big chunks of tender white-meat chicken with, you know, cabbage, green onion, eggs, etc.

The beef and bok choy needed a few squirts of soy sauce and/or scoops of hot sauce and/or, I don't know, salt and pepper, MSG, or something. But it's pretty good too, once you mess with it. At any rate, the beef was juicy and I always love bok choy.

Pot stickers? Good.

We both liked the extra-friendly service and the atmosphere in general, although Haywire might have liked it a lot less if he could have seen the fishes swimming through his head, in one ear and out the other while he talked about Descartes, and essence preceding cheese and so on. No, wait. That was at the Philosopher's Bar afterwards, having a drink.

Which is a whole nother story. One with TVs in every corner: sports, the nature channel (featuring beavers), news, sitcoms, and — sure to be almost any philosopher's favorite touch — the Hooters swimsuit competition!

Anyway, yeah. West Portal. New Tsing Tao. They have lunch specials that include soups and an appetizer for five or six bucks, between 11 and 3, even on weekends. Otherwise, be prepared to spend seven-something per dish, nine or ten for seafood. ♦

New Tsing Tao. 811 Ulloa (at West Portal), SF. (415) 566-9559. Sun.-Thurs., 11 a.m.-9:30 p.m.; Fri.-Sat., 11 a.m.-10 p.m. Takeout available. Beer and wine. American Express, Discover, MasterCard, Visa. Wheelchair accessible.

FOOD & DRINK

the food snoop by masha gutkin

Bite me

Tijuana has this place called, maybe, Caesar's Palace where, some guidebook touts, the Caesar salad was invented. The other night when I was there, it was late and still hot and bizarre as always. I guess, in a town I'd liken to a colonial Las Vegas if I'd ever even been there. My companion and I sat outdoors, cross-dressed as each other, savoring margaritas and Mexicalis with Mexican lime. The Caesar salad was good, I'll allow; made on a woodenrolley-cart by a friendly, mustachioed fellow who pummeled the garlic with mortar and pestle before our very eyes and scooped out the coddled egg with an obsequious flourish like we were the Hollywood stars the meal was made to please. He said we looked the part, which maybe added to the flavor, as did the crazy jalopies tricked out to ride just on their front wheels with the back ones thumbing the air like trained acrobats roaring by us on the *avenida*.

In spite of the salad hullabaloo, it was the side of shrimp cocktail we ordered that really got my attention. The salsa was good — tomatoey and cilantroey — and the shrimp were fat, pink, and tasty. But the star was avocado: long, even, firm, and unblemished slices of that green and sumptuous treat, hanging off the side of the cocktail glass in the modestly inviting yet splendiferous way that only that fruit can manage. Like an Edenic garland. Makes one think the whole fable of the fall ought to be reset from Mesopotamia to Mexico. Perhaps an avocado's leaf doesn't do coverage as much justice as that of the fig, but it's a fruit to fall for, over and over again.

Since my avocado love affair is raging, I fear my grocer, a polite and enigmatic man, thinks I've fallen prey to some disorder or demented diet deck that dictates consumption of only the ovoid and green. Day after day I stand at the outdoor bins, hungrily prospecting for Hass to devour by the spoonful as soon as I've bolted the door to my apartment, quartered a Mexican lime, and cracked a Corona.

I halve one, lengthwise, slide half onto a plate equipped with a small spoon and lime wedges. Mexican lime, mind you. Salt mill at hand? Check. Corona with lime shoved down its throat at the ready? Check. Lime and salt the buttery berry (for an avocado is a berry) like it's my last supper and take the green cream plunge. I can't eat just one.

A brief but critical digression: You've heard of the owl and the pussycat and their beautiful pea-green boat? It wouldn't be the same poem if the owl had set sail with an osprey, or a badger, say. The avocado's soul mate is *citrus aurantifolia*, the Mexican lime (a.k.a. the Key lime, as in Key lime pie). I can't even believe how much of my life was spent in ignorance of this, the true lime. Now I've tasted the acid; I'm spreading the gospel and making up for lost flavor. In produce markets (especially in the Mission) you might find these little pretties near their cousins, the Persian limes most of us know well. Persian limes are twice the size of Mexican limes, but exponentially inferior in flavor. Mexican limes are bracingly pungent and aromatic — qualities that seem to reside mostly in the oils of the peel, though I haven't uncovered what terpenes (hydrocarbon compounds that make flavors and aromas of certain substances — like essential oils — distinct) provide the pleasing particularity. Perhaps it's that *citrus aurantifolia* is, full strength. Our common Persian lime, *citrus lantifolia*, is likely a cross between the true lime and the citron. And the lower acidity of its hybrid nature just doesn't cut it here. An avocado can be up to 30 percent fat, most of it the good, monounsaturated, kind. The royally oily avocado likes the lime to bite it good and proper.

Though the Mexican lime did not actually originate in Mexico (maybe Malaysia), the avocado likely did. The California Avocado Commission says wretchedly that the avocado's "alluring shape certainly mimics the soft curves of a woman." It fails to mention that the avocado's original, Aztec name — *ahuacatl* — translates to testicle. Rumor has it the Aztecs thought the fruit a sexual stimulant, an attribute accorded to many nutrient-rich foods the world over. These days California is the world's second-largest producer of avocados (after Mexico). Though literally thousands of varieties exist (each time you plant a seed a new variety is born), California is the land of Hass ("the only year-round avocado," as the Commission terms this breed).

Here's a little epiphany I had about why the avocado wouldn't do for the tree of knowledge. The avocado is a "climacteric" fruit — which means it ripens off the tree. In fact, it doesn't ripen till it's off the tree, and then it takes a week, sometimes, and maybe more, to get to luscious. Can you imagine telling Eve she'd have to curb her appetite and wait? No one would be left to tell the tale. ♦

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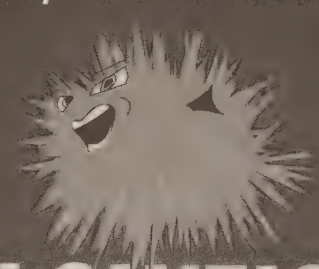
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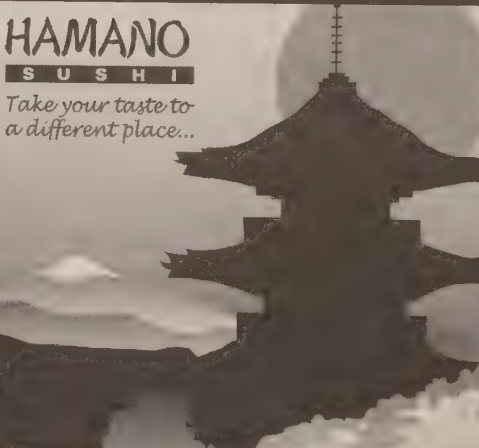


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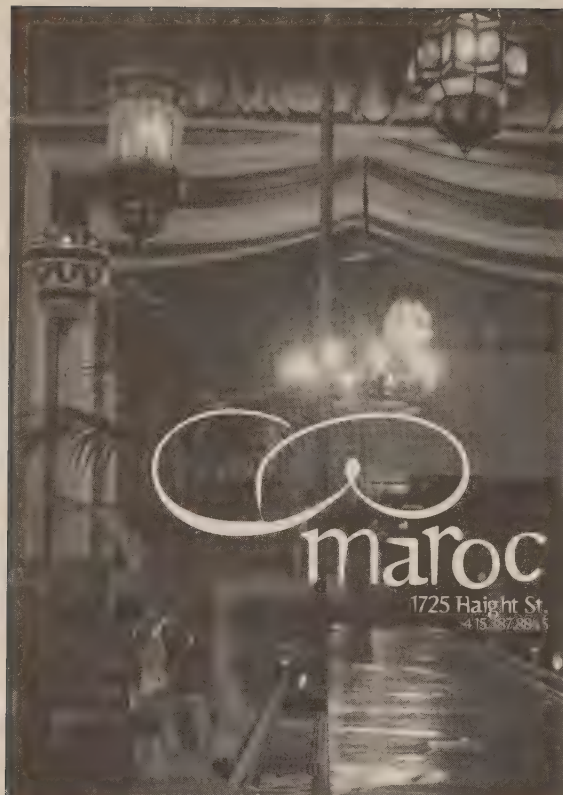
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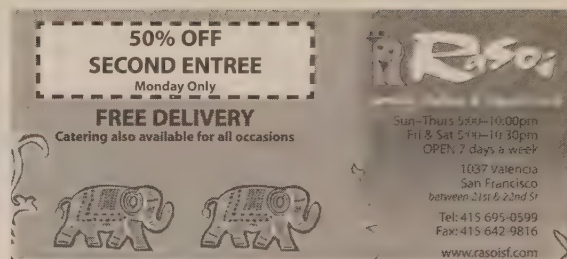


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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Yaya deals in Mesopotamian cuisine, and that means unguent and haunting combinations of sweet, sour, and salty. The halogen-lit setting of blue and gold includes a trompe l'oeil mural of an ancient Babylonian city. (PR, 6/05) 2424 Van Ness (at Green), SF, 440-0455. Mesopotamian, D, \$\$, MC/V.

Recently reviewed

Le Bon Gâteau offers pastries, cakes, cookies, sandwiches, and salads in a heart-of-the-Castro setting bright with red paint and social intrigue. (PR, 6/05) 476 Castro (at 18th St.), SF, 621-2767. Eclectic, B/L/D, €, MC/V.

Pera combines elements of Istanbul café and college-town hangout. The Turkish food is vividly flavored, cheap, and served in big portions. Excellent street-gazing possibilities. (PR, 6/05) 349 Clement (at Fifth Ave.), SF, 666-3839. Turkish, B/L/D, \$, DC/MC/V.

Winterland borrows the nostalgic name of the onetime ice-skating rink cum music venue that once stood on the spot, but the food is pure — and foamy — Euro avant-garde, served to a glam crowd dressed in shades of SoMa black. For a less vertiginous experience, enjoy the bar menu. (PR, 6/05) 2101 Sutter (at Steiner), SF, 563-5025. International, D, \$\$\$, AE/MC/V.

On the cheap: Southeast Asian

Ladda's Seaview Thai Cuisine gazes under the mists and surfers of Ocean Beach. The kitchen divides its attentions between Thai and American standards. Free parking in the always near-empty lot. (PR, 5/05) 1225 La Playa (at Lincoln Way), SF, 665-0185. Thai/American, B/L/D, €, AE/MC/V.

Lucky Time drifts happily between the foods of Vietnam and China. Low prices, fast service, reasonably nice decor, location vastly convenient to public transport. (PR, 3/05) 708 14th St., SF, 861-2682. Vietnamese/Chinese, L/D, \$, MC/V.

Thai Chef joins the ranks of top-tier Thai restaurants in the city. Virtually every dish with meat, fish, or poultry is available in

meatless guise. (PR, 3/05) 4133 18th St. (at Collingwood), SF, 551-CHEF. Thai, L/D, \$, MC/V.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (Staff) 44 Campton Pl. (at Stockton), SF, 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

Bocadillos serves bocadillos — little Spanish-style sandwiches on little round buns — but the menu ranges more widely, through a variety of Spanish and Basque delights. Decor is handsome, though a little too stark-modern to be quite cozy. (PR, 8/04) 710 Montgomery (at Washington), SF, Spanish/Basque, L/D, \$, MC/V.

Fog City Diner still doesn't take American Express but does still serve a tasty polyglot menu in a romantically dining-car-like setting. (PR, 9/03) 1300 Battery (at Embarcadero), SF, 982-2000. Eclectic/American, B/L/D, \$\$, DS/MC/V.

MacArthur Park still occupies a gorgeous brick cavern in the Barbary Coast, but the restaurant these days is more a neighborhood spot than a destination, and the emphasis seems to be on takeout. (Staff) 607 Front (at Jackson), SF, 398-5700. Barbecue, L/D, \$\$, AE/MC/V.

Mijita shows that Traci des Jardins can go downmarket with the best of them. The Mexican street food is convincingly lusty, but in keeping with the Ferry Building setting, it's also made mostly with organic, high-quality ingredients. (PR, 4/05) 1 Ferry Bldg. #44, SF, 399-0814. Mexican, B/L/D, €, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), SF, 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tialoc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (Staff) 525 Commercial (at Sansome), SF, 981-7800. Mexican, L/D, €, AE/MC/V.

Town's End Restaurant and Bakery enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too. (Staff) 2 Townsend (at Embarcadero), SF, 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), SF, 626-0927. Vietnamese, L/D, €.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus (at Filbert), SF, 981-4664. Italian, D, \$\$, MC/V.

Enrico's Sidewalk Café remains a classic sea-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapes, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway (at Kearny), SF, 982-6223. Mediterranean, L/D, \$\$, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (PR, 2/01) 15 Columbus (at Montgomery), SF, 956-5528. Italian, L/D, \$, MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of, 1994) 919 Kearny (at Columbus), SF, 421-1429. Chinese, L/D, €.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresh bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolatey undertone. (Staff) 470 Green (at Grant), SF, 362-8286. Persian, L/D, \$, MC/V.

Moose's is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton (at Union), SF, 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Rose Pistola cooks it up in the style of Liguria, and that means lots of seafood, olive oil, and lemons — along with a wealth of first-rate flat breads (pizzas, focaccias, farinatas) baked in the wood-burning oven. (PR, 7/05) 532 Columbus (at Green), SF, 399-0499. Italian, L/D, \$\$, AE/DC/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (PR, 8/03) 1707 Powell (at Union), SF, 982-8123. Italian, \$\$, L/D, MC/V.

SoMa

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (Staff) 139 Eighth St. (at Minna), SF, 255-8783. California, L/D, \$\$, AE/MC/V.

Le Charm is the perfect spot to settle into a padded banquet and order wine and lamb chops and lovely little crème caramels. (Staff) 315 Fifth St. (at Folsom), SF, 546-6128. French, L/D, \$\$, MC/V.

Chez Spencer brings Laurent Katgely's precise French cooking into the rustic-industrial urban cathedral that once housed Citizen Cake. Get something from the wood-burning oven. (Staff) 82 14th St. (at Folsom) SF, 864-2191. French, BR/L/D, \$\$, MC/V.

Jack Falstaff is the latest stage for James Ormsby, whose menu pays homage to the slow-food movement: There are emphases on the organic, the housemade, the local, and the healthful — and at the same time it's all tasty and served in voluptuous, supper-club-style surroundings. (PR, 4/05) 598 Second St. (at Brannan), SF, 836-9239. American, L/D, \$\$\$, AE/MC/V.

LJ's Martini Bar and Grill sits on the second floor of the urban mall we know as Metreon, but its menu of American favorites and international alternatives is stylishly executed and reasonably priced in a sophisticated environment. For lunch, sit on the sunny terrace. (PR, 9/04) 101 Fourth St. (at Mission), SF, 369-6114. American, L/D, \$\$, AE/DS/MC/V.

Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic. Jaywalk with care. (PR, 6/04) 937 Harrison (at Fifth St.), SF, 278-0480. Peruvian, L/D, \$\$, AE/MC/V.

Oola gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (PR, 10/04) California, D, \$\$, AE/MC/V.

Tamal offers inventive Mexican-influenced small plates, including a selection of namesake tamales, in a lonely corner of southwest SoMa. The food can be inconsistent, but the best dishes are wonderful. (PR, 4/05) 1599 Howard (at 12th St.), SF, 864-2446. Nuevo Latino/tapas, D, \$\$, AE/DS/MC/V.



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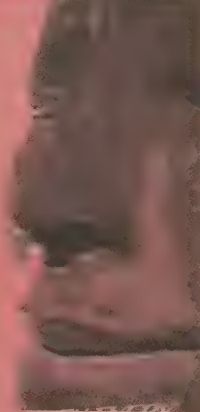
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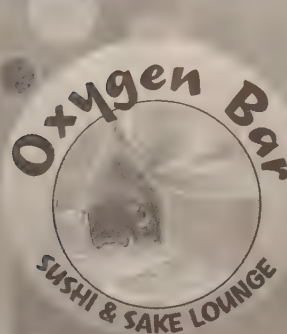
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From page 31

Nob Hill, Russian Hill

Acquerello reminds us that the Italians, like the French, have a high cuisine — sophisticated and earthy and offered in a onetime chapel with exposed rafters and sumptuous fabrics on the banquettes. Service is as knowledgeable and civilized as any restaurant in the city. (PR, 3/05) 1722 Sacramento (at Polk), SE. 567-5432. Italian, \$\$\$, D, AE/DS/MC/V.

Bacio offers homey, traditional Italian dishes in a charmingly cozy, rustic space. Service can be slow. (PR, 1/05) 835 Hyde (at Sutter), SE. 292-7999. Italian, L/D, \$\$, AE/MC/V.

Le Petit Robert offers classy French cooking as a wealth of small plates, along with a few larger ones, in a setting that's at once spacious and warm. Not cheap, but good value. (Staff) 2300 Polk (at Green), SE. 922-8100. French, L/D, \$\$, MC/V.

Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue. (PR, 8/03) 2323 Van Ness (at Green), SE. 885-6116. Swiss, \$\$, D, AE/DC/DS/MC/V.

Ruth's Chris Steakhouse brings on the lipids in a big, big way — even the salads are well marbled — but if you're not worried about fat, you'll find the food to be quite tasty, the mood soothingly refined. (PR, 11/02) 1601 Van Ness (at California), SE. 673-0557. Steak, D, \$\$\$, AE/CB/DC/DS/MC/V.

Civic Center, Tenderloin

Canto do Brasil The draw here is lusty yocan cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design enhances the illusion of sitting at a beach café. (Staff) 41 Franklin (at Oak), SE. 626-8727. Brazilian, L/D, \$, MC/V.

Gyro Kebab adds to the Turkish presence in the Tenderloin. The signature dish, swordfish kebab, is estimable, but almost everything else on the menu is crisply prepared too. (PR, 4/05) 637 Larkin (at Eddy), SE. 775-5526. Turkish, L/D, \$, AE/MC/V.

International Noodle House seems like a chain but isn't. The food (pan-Asian, noodly) tends to be tasty and quite cheap, and the space is reassuringly vast — you can always get a table if you have a show to catch. (PR, 8/03) 690 Van Ness (at Turk), SE. 567-2288. Asian/noodles, \$, L/D, MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (Staff) 300 Grove (at Franklin), SE. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (PR, 9/04) 1075 Sutter (at Larkin), SE. 345-9547. Arabic/fusion, B/BR/D, \$\$, AE/DS/MC/V.

Hayes Valley

Absinthe restyles the rustic foods of southern France into sleek urban classics. No absinthe; have a pastis instead. (PR, 11/03) 398 Hayes (at Gough), SE. 551-1590. Southern French, B/BR/L/D, \$\$, AE/DC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (Staff) 1815 Market (at Guerrero), SE. 552-4451. Peruvian, D, \$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (Staff) 320 Hayes (at Franklin), SE. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as

easy to like as a good pop song. (PR, 5/05) 131 Gough (at Oak), SE. 252-1369. California, D, \$\$, AE/CB/DS/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (Staff) 601 Hayes (at Laguna), SE. 252-9289. German, BR/D, \$, AE/MC/V.

Zuni Cafe is one of the most celebrated — and durable — restaurants in town, perhaps because its kitchen has honored the rustic country cooking of France and Italy for the better part of two decades. (PR, 2/05) 1658 Market (at Franklin), SE. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Bacco breathes north-Italian authenticity from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (Staff) 737 Diamond (at 24th St.), SE. 282-4969. Italian, D, \$\$, MC/V.

Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (PR, 9/04) 4288 24th St. (at Douglass), SE. 821-7652. American, D, \$\$, AE/MC/V.

Fresca raises the already high bar a little higher for Peruvian restaurants in town. Many of the dishes are complex assemblies of unusual and distinctive ingredients, but some of the best are among the simplest. The skylit, barrel-ceiling setting is quietly spectacular. (PR, 7/05) 3945 24th St. (at Noe), SE. 695-0549. Peruvian, L/D, \$\$, AE/DS/MC/V.

Home sounds homey, and it is, at least food-wise: first-rate pot roast, macaroni and cheese, broccoli with white cheddar cheese sauce; the occasional dressier dish. The crowd has a strong clubland look. (Staff) 2100 Market (at Church), SE. 503-0333. New American, D, \$, AE/MC/V.

Incanto sets the bar a bit higher for neighborhood Italian restaurants. Gorgeous stonework, a chapel-like wine room, and skillful cooking that ranges confidently from pastas to braised lamb shanks. (Staff) 1550 Church (at Duncan), SE. 641-4500. Italian, D, \$\$, MC/V.

Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (Staff) 3870 Castro (at 18th St.), SE. 861-2226. Pan-Asian, L/D, \$, MC/V.

Tita's Hale Aina Traditional dishes include a tasty lomi lom scramble chock-full of scallops, tomatoes, and salmon, and refreshing cold green tea soba noodles. (Staff) 3870 17th St. (at Noe), SE. 626-2477. Hawaiian, B/L/D, \$.

Haight, Cole Valley, Western Addition

Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (Staff) 803 Fillmore (at Grove), SE. 440-2828. Seafood, D, \$, MC/V.

Bia's Restaurant and Wine Bar proves hippies know what's what in matters of food and wine. An excellent menu of homey items with Middle Eastern and Persian accents; a tight, widely varied wine list. (PR, 11/04) 1640 Haight (at Cole), SE. 861-8868. California/Middle Eastern, L/D, \$, AE/DC/MC/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole (at Carl), SE. 566-3063. Fusion, D, \$\$, AE/MC/V.

Fly could easily host séances, but if you only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of

FOOD & DRINK

sake drinks to wash it all down. (PR, 1/03) 762 Divisadero (at Fulton), SF 931-4359. Mediterranean, L/D, \$, AE/DC/DS/MC/V. **Frankie's Bohemian Cafe** has Pilsener Urquell, a Bohemian beer, on tap for a touch of Czech authenticity, but the crowd is young, exuberant. Pacific Heights, het. (PR, 2/05) 1682 Divisadero (at Pine), SF 921-4725. Czech/American, L/D, \$, AE/MC/V.

Grandeño's Kamekoy Sushi Bar Always packed, Grandeño serves up excellent sushi along with a full Japanese menu. (Staff) 943 Cole (near Carl), SF 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Maroc feels loungey in a dim, hip way, and the range of north African plates can be ordered in versions small or large, depending on the size and inclinations of your party. Especially good: Moroccan seafood cigars. (PR, 3/05) 1725 Haight (at Shrader), SF 387-8845. Moroccan, BR/D, \$, AE/DC/DS/MC/V. **Tsunami Sushi and Sake Bar** brings hip Japanese-style seafood to the already hip Café Abir complex. Skull-capped sushi chefs, hefty and innovative rolls. (PR, 5/03) 1306 Fulton (at Divisadero), SF 567-7664. Japanese/sushi, D, \$\$, AE/DC/DS/MC/V.

Mission, Bernal Heights, Potrero Hill

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (PR, 6/03) 288 Connecticut (at 18th St.), SF 255-0700. Moroccan/Mediterranean, L/D, \$\$, AE/MC/V.

Bistro Annex occupies a narrow space like a glorified broom closet and serves a French-inflected, west-Med menu at very low prices. (PR, 5/05) 1136 Valencia (at 23rd St.), SF 648-9020. French, D, \$, MC/V.

Café Bella Vista brings a stylish touch of Cataluña to the Inner Mission. Excellent gazpacho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (PR, 6/04) 2598 Harrison (at 22nd St.), SF 641-6195.

Spanish, B/BR/L/D, \$, AE/MC/V. **Café D'Melanie** is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce.

During the day the café offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (PR, 10/04) 1314 Ocean (at Plymouth), SF 333-3665. Italian/Argentine, B/L/D, \$, MC/V.

Circolo Restaurant and Lounge brings Peruvian- and Asian-influenced cooking into a stylishly barnlike urban space where dot-commers gathered of old. Some of the dishes are overwrought, but the food is splendid on the whole. (PR, 6/04) 500 Florida (at Mariposa), SF 553-8560. Nuevo Latino/Asian, D, \$\$\$, AE/DC/DS/MC/V.

Foreign Cinema serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (Staff) 2534 Mission (at 21st St.), SF 648-7600. California, D, \$\$, AE/MC/V.

Geranium occupies an old butcher shop and serves vegetarian comfort food that, in its meatless meatiness, manages to honor both past and present in a way that should make everyone happy. (PR, 8/04) 615 Cortland (at Anderson), SF 647-0118. Vegetarian, BR/D, \$\$, MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (Staff) 410 Cortland (at Bennington), SF 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (Staff) 694 Valencia (at 18th St.), SF 553-8584. Californian, L/D, \$, MC/V.

Continued on page 35



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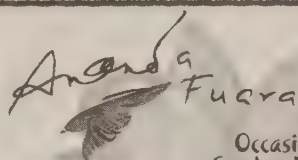
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FOOD & DRINK

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From page 33

Medjool doesn't offer much by way of its namesake date, food of the ancient pharaohs, but the pan-Mediterranean menu (which emphasizes small plates) is mostly tasty, and the setting is appealingly layered, from a sidewalk terrace to a moody dining room behind a set of big carved-wood doors. (PR, 11/04) 2522 Mission (at 21st St.), SE 550-9055. Mediterranean, B/L/D, \$\$, AE/DS/MC/V.

Moki's Sushi and Pacific Grill serves imaginative speciality makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland (at Gates), SE 970-9336. Japanese, D, \$\$, AE/DC/MC/V. **The Napper Tandy** serves good Irish pub grub standards of immeasurable scale. Little-known Irish beers on tap make a good match with the food. (PR, 5/04) 3200 24th St. (at South Van Ness), SE 550-7510. Irish, L/D, \$, MC/V.

Oxygen Bar Sake and Sushi Lounge is indeed heavily oxygenated, with tubes popping out of the walls like strange urban mushrooms, but the hipster sushi is worthy of the hipster clientele. Beware the demon tears roll: habañero chilis make it as hot as advertised. (PR, 5/04) 795 Valencia (at 19th St.), SE 255-2102. Japanese/sushi, D, \$\$, MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (Staff) 3180 16th St. (at Guerrero), SE 255-2440. Indian/Pakistani, L/D, \$, cash only.

Panchita's No. 3 plays a much needed role, as a kind of Salvadoran-Mexican bistro or taverna. The food is straightforward and strong and presented with just a bit of flair; the setting shows small touches of elegance. (Staff) 3115 22nd St. (at Capp), SE 821-6660. Salvadoran/Mexican, L/D, \$, MC/V.

Papalote Mexican Grill relieves our Mexican favorites of much of their fat and calories without sacrificing flavor. Surprisingly excellent soytzo, agas frescas, sexily varied crowd. (PR, 11/02) 3409 24th St. (at Valencia), SE 970-8815. Mexican, L/D, \$, AE/MC/V.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (PR, 1/05) 2501 Mariposa (at Hampshire), SE 241-9390. California, BR/L/D, \$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite *Cabaret* edge. (Staff) 381 S. Van Ness (at 15th), SE 551-7181. German, D, \$, MC/V.

Watercress succeeds Watergate — the space is still handsome and the food is still French-Indochinese fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town. (PR, 12/03) 1152 Valencia (at 23rd St.), SE 648-6000. Fusion, D, \$, AE/DC/MC/V.

Wilde Oscar's slings decent Irish pub food — burgers, curries, plenty of fries — in a comfortable homo-inflected environment. Wilde witticisms adorn the walls. (PR, 9/03) 1900 Folsom (at 15th St.), SE 621-7145. Irish/pub, L/D, \$, MC/V.

Woodward's Garden defies its under-the-free-way setting with a seasonal, reasonably priced California-cuisine menu that explains how a restaurant has managed to thrive for more than a decade in a seemingly unpromising location. Dim lighting can make reading the menu a chore. (PR, 3/05) 1700 Mission (at Duboce), SE 621-7122. California, D, \$\$, MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (Staff) 3092 16th St. (at Valencia), SE 255-9181. Japanese/sushi, L/D, \$, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian

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pizza. (Staff) 3489 Mission (at Cortland), SE 821-3949. Indian, L/D, \$, AE/DC/MC/V.

Marina, Pacific Heights, Laurel Heights

Betelnut Peju Wu is a pan-Asian version of a tapas bar, drawing a sleek postcollegiate crowd with its wide assortment of dumplings, noodles, soups, and snacks. (Staff) 2030 Union (at Buchanan), SE 929-8855. Asian, L/D, \$\$, MC/V.

Chouquet's gives stylish little spins to all sorts of French bistro standards, and some nonstandards. The general look and tone is sleek and Parisian. (PR, 6/05) 2500 Washington (at Fillmore), SE 359-0075. French, BR/L/D, \$\$, AE/DC/DS/MC/V.

Greens All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (Staff) Fort Mason Center, Bldg. A, Marina at Laguna, SE 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

L'Amour dans le Four gives a nice local boho twist to classic French bistro style. Many dishes from the oven. Tiny, noisy, intimate. (PR, 9/02) 1602 Lombard (at Gough), SE 775-2134. French, D, \$, AE/MC/V.

PlumpJack Café If you had to take your parents to dinner in the Marina, this would be the place. A small but authentic jewel. (Staff) 3127 Fillmore (at Filbert), SE 563-4755. California, L/D, \$\$, AE/MC/V.

Sociale serves first-rate Cal-Ital food in bewitching surroundings — a heated courtyard, a beautifully upholstered interior — that will remind you of some hidden square in some city of Mediterranean Europe. (Staff) 3665 Sacramento (at Locust), SE 921-3200. Mediterranean, L/D, \$\$, AE/DC/DISC/MC/V.

Taste of the Himalayas is primarily Nepalese, but the Indian influences on the food are many, and there are a few Tibetan items. Spicing is vivid, value excellent. (PR, 10/04) 2420 Lombard (at Scott), SE 674-9898. Nepalese/Tibetan, L/D, \$, AE/DC/DS/MC/V.

Sunset

Bursa Kebabs brings a taste of Turkey to West Portal. The elegant, pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (PR, 3/04) 60 West Portal (at Vicente), SE 564-4006. Turkish, L/D, \$, MC/V.

Chouchou Patisserie Artisanale and French Bistro is the place to go for pastry, whether you like it as an edible cap on your pot pies or as a crust beneath your fruit or chocolate tarts. French standards — charcuterie, onion soup — are executed with verve. (PR, 12/03) 400 Dewey (at Laguna Honda), SE 242-0960. French, L/D, \$\$, MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant — now in two neighborhoods — that just happens to serve some of the best Thai food in town. (PR, 1/04) 2225 Irving (at 23rd Ave.), SE 665-9500; 1243 Ninth Ave. (at Lincoln), SE 731-9999. Thai, L/D, \$, AE/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), SE 566-7775. Seafood, L/D, \$\$, AE/MC/V.

Thai Cottage isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the

Continued on page 36

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From page 35

front door. (PR, 8/04) 4041 Judah (at 46th Ave.), SE. 566-5311. Thai, L/D, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. (Staff) 4031 Balboa (at 41st Ave.), SE. 876-2300. Egyptian, D, \$, AE/DISC/MC/V.

Aziza shimmers with Moroccan grace, from the pewter ewer and basin that circulates for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (Staff) 5800 Geary (at 22nd Ave.), SE. 752-2222. Moroccan, D, \$\$, AE/MC/V.

Bamboo Village serves excellent Indonesian food in a comfortably modest setting for not much money. Takeout orders can slow the kitchen down considerably. (Staff) 3015 Geary (at Blake), SE. 751-8006. Indonesian, L/D, \$, MC/V.

Bella might make you feel as if you've ended up inside a piece of tiramisu, but the classic Italian cooking will definitely make you happy. (Staff) 3854 Geary (at Third Ave.), SE. 221-0305. Italian, L/D, \$\$, MC/V.

Blue Fin Sushi does indeed have a blue-finned sport fish mounted over the bar and, more interesting, an attached sports bar. Prime Time, where you can enjoy nigiri and cheeseburgers. Lots of imaginative, Japanese-style cooked dishes. (PR, 3/05) 1814 Clement (at 19th Ave.), SE. 387-2441. Sushi/American, D, \$\$, MC/V.

Katia's, A Russian Tea Room evokes the bourgeois romance of old Russia, and the classic Slavic food is carefully prepared and presented. Silken Crimean port is served in a tiny glass shaped like a Cossack boot. (PR, 12/04) 600 Fifth Ave. (at Balboa), SE. 668-9292. Russian, L/D, \$\$, AE/CB/DC/DS/MC/V.

Mandalay Restaurant still packs them in after 21 years with moderate prices, a handsomely understated decor, and confidently seasoned food of considerable Burmese and mandarin variety. (PR, 5/05) 4348 California (at Sixth Ave.), SE. 386-3896. Burmese, L/D, \$, MC/V.

Pachi's brings sophisticated Peruvian cooking to outer Clement. The menu includes a few Spanish dishes such as paella, but the food in the main emphasizes those longtime Peruvian staples, seafood and the potato, each in a variety of guises and subtly spiced. The setting is handsome, though on the spare side of spare. (PR, 2/05) 1801 Clement (at 19th Ave.), SE. 422-0502. Peruvian, BR/D, \$\$, AE/DC/DS/MC/V.

Spices! has an exclamation point for a reason: its Chinese food, mainly Szechuan and Taiwanese, with an oasis of Shanghai-style dishes, is fabulously hot. Big young crowds, pulsing house music, a shocking orange-and-yellow paint scheme. Go prepared, leave happy. (PR, 6/03) 294 Eighth Ave. (at Clement), SE. 752-8884. Szechuan/Chinese, L/D, \$, MC/V.

Bayview, Hunters Point, and south

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore (at Blanken), SE. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore (at Oakdale), SE. 826-4880. Seafood, L/D, \$\$, MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), SE. 822-1818. Chinese, L/D, \$, MC/V.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), SE. 285-2828. Chinese, L/D, \$.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. (at Flower), SE. 642-1612. Mexican, B/L/D, \$, cash only.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St. (at Third St.) SE. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Cafe Rouge All the red meat here comes from highly regarded Niman Ranch, and all charcuterie are made in-house. (Staff) 1782 Fourth St. (at Hearst), Berk. (510) 525-1440. American, L/D, \$\$, AE/MC/V.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (Staff) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Chez Panisse may be, at 32, an old-timer, but a devotion to the best seasonal ingredients (often organic) grilled on the wood-fired open hearth means the restaurant's distinctive Franco-Cal-Ital signature remains unmistakable, and unmatched. (PR, 2/03) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.

Oakland and Alameda

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (Staff) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Il Porcellino When faced with a menu like Il Porcellino's, any concern for health benefits should take a backseat to hedonism. (Staff) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V.

Tropix Dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (Staff) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

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VARIETY CHILDREN'S CHARITY OF NORTHERN CALIFORNIA

Samantha Marie lived only 13 weeks. But in her short time on earth, she touched thousands of lives.



Little Samantha holds her mother's hand as she tries to hold onto her fragile existence.

Roy and Karen Vella have a love story to share: "Samantha Marie Vella was born prematurely on April 23, 2003 after just 24 weeks of pregnancy, weighing just over one pound and measuring only 11.5 inches. She was as beautiful as she was early and unexpected. The big surprise was that Samantha arrived 3,000 miles from our San Francisco home while we were in Miami for a friend's wedding.

Miraculously, Samantha came into the world healthy and breathing on her own. It was hard to believe that someone so tiny and precious could be so vibrant and alive. And yet here she was, squirming and blinking at us. We were in love with her from the beginning.

Suddenly, our 3-day weekend became an extended adventure through the world of neo-natal medicine. We moved into a small room in the Ronald McDonald House on the campus of Miami's Jackson Memorial Hospital, just a few minutes' walk from our new baby. As is often the case with one so young, Samantha hit serious complications... but she was an incredible fighter and continued to beat the odds as we stood by her side.

Unfortunately, after 13 weeks of vigilant effort, Samantha passed

away. Her delicate little body had withstood all it could and she died peacefully, without struggle, in our arms. But, thankfully, her presence lives on. Somehow, over those few weeks, Samantha's little life touched thousands. Without ever leaving her little bed, she's released more love, hope and genuine spirituality into the world than we'd ever seen."

Today, the spirit of this brave little girl lives on. The Samantha Marie Vella Memorial Fund has been established by Variety Children's Charity of Northern California to help other very premature infants and their families in crisis during that critical first year of life.

Roy Vella adds: "Karen and I are deeply moved by the warmth and generosity of Variety and couldn't be more grateful for this kind remembrance of our beautiful daughter."

VARIETY CHILDREN'S CHARITY OF NORTHERN CALIFORNIA:

A Lifeline for Children in Crisis

For children under 12 who are disabled, neglected, abused, hungry and in need, Variety represents life and hope. The original Variety Club organization began in the depression when a baby was left behind in a vaudeville theater with an attached note, pleading for help.

A sea of support saved that child and grew to the point where Variety has now helped more than 250,000 children worldwide.

The Samantha Marie Vella Memorial Fund is just one of Variety Children's Charity of Northern California's many outstanding programs, giving vital assistance to children challenged by physical and mental disabilities, poverty, abuse and neglect. Variety provides grants, scholarships, cultural enrichment programs, outreach, and volunteer support for both the children and their families. These much-needed services can often mean the difference between a life worth living or no life at all.

BE A LOCAL HERO TO CHILDREN IN CRISIS
Give to the Bay Guardian Community Fund

Variety of Northern California is one of six local non-profit organizations that will benefit from the Bay Guardian Community Fund, a component fund of The San Francisco Foundation. Each of these Bay Area groups and the people they serve are counting on us, and we are counting on you. Please... give all that you can. Thank you. ★

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I understand that my donation will be divided equally among all six groups; OR, I request that my gift be divided only among the following (please check all that apply):

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- ☐ Dimensions Clinic At Castro Mission Health Center (queer and questioning youth)
- ☐ San Francisco Food Bank (hungry people and their families)
- ☐ Variety Children's Charity of Northern California (low-income and special needs children)
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comic art

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Full Circle

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Grooves

the mix

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2. Kinski, Mercury Lounge, NYC
3. "Fun Time," California College of the Arts
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Picture it: You're young. You're gay. You're smooth-bodied and moderately OK-looking. You suddenly wake up to find yourself naked in a deserted country landscape, bound hand and foot to tracks in the path of an oncoming Amtrak train. Its distorted horn sounds loudly as it quickly approaches to pulverize you beneath its razor-sharp wheels. Who you gonna call to save you?

Not Glamazonia, the Uncanny Super-Tranny, that's for sure. Twinks in trouble aren't her thing. She'd take one look at your sorry, hairless ass, grunt, and fly off to see if there's any hot, stubbly Italians in need of her superhero services. Sorry, Chuck — better luck next life. Kisses!

Smoosh.

Glamazonia exploded on the Bay Area comics scene a couple of years ago, the creation of queer cartoonist Justin Hall, who describes her as "a slut who wants to make sure no one steals her spotlight — really fucking vicious." She's a hefty-teated wig whiz with a dazzling array of ever-changing superpowers, most of them sexually oriented. She recently acquired a cute sidekick, the baseball-capped, cartwheeling Rent Boy ("I'm not gay, just trade"), but she mainly films him scrambling haplessly out of awkward situations, selling the footage on eBay as part of her "Barely Legal Super Sidekicks Show Their Stuff" video series. Hey, as she says, a girl's gotta eat.

The super-tranny with a heart of golden showers has courted her share of controversy — not least because she's a judgmental megabitch with a fabulous wardrobe (we all know how that is). She makes no bones about preferring to rescue those who'll "give something back" and often throws those whose clothing choices she abhors right to the wolves. Sent here in a phallic shuttle from the doomed planet Cutron (which was swallowed into a black hole between its queen's legs), and landing in Smalldongsville wearing nothing but silky diapers and a training wig, Glamazonia learned early how to use her powers of glamour to conquer the farm boys of her village.

Well, that's one origin story. It tends to change depending on who's asking. Glamazonia's probably the first superhero in history to tailor her birth narrative to better suit whatever hunk she intends to manhandle. But the moral stays the same: If you ever want a giant-busted drag queen to fly in and save your miserable faggot life, you damn well better be her type, darling.

All true

Glamazonia is just one of the stars in Hall's illustrated stable. Hall — a Brodwingnagian boy toy of a man with a large, excitable frame, a thousand-watt smile, and boundless enthusiasm for cartoons — has become a fixture in Bay Area comics circles and produced several series that showcase his broad range of interests and generous wit. A native of Rhode Island, he's been obsessed with comics ever since his mother read him the Golden Age Wonder Woman collection with a Gloria Steinem prologue. "That clearly turned me gay," he says.

Now 34, he divides his time between his job as a professional masseur and a de facto booster for the Bay Area comics community — and queer comics in general.

"I moved here because the Bay Area has such an incredible comics history," he says. "And there's a huge breadth of stuff going on — the Alternative Press



Justin Hall: "I moved here because the Bay Area has such an incredible comics history.... It's a great place to be, not only for artists, but also for people who just love comics."

Travels with tranny

Queer cartoonist Justin Hall takes on uncanny trannies, flaming punks, and "the death of paper." *By Marke B.*

Expo, SF Zine Fest, WonderCon, you name it. There's the opportunity to work with other cartoonists, go to comics jam sessions, get to know other work. It's a great place to be, not only for artists, but also for people who just love comics.

"And comics are available everywhere here. There's not many places left in the country where you can walk into a bookstore and see comics on display. Retailers willing to take a chance on locally produced pieces of narrative illustration — that's pretty powerful."

Besides Glamazonia, who has her own book coming out this fall, which Hall wrote and co-illustrated with local artist Jason Brown (www.leviathanink.com), Hall also created Nkota, an escaped slave of the great Thesany Empire and hero of *A Sacred Text*, Hall's first full-length comic. The 47-page adventure story based on the Dead Sea Scrolls features a daring mix of gay sex and religion, and in 2001 it won him a grant from the Xeric Foundation, a nonprofit established by *Teenage Mutant Ninja Turtles* cocreator Peter A. Laird to financially assist self-publishing cartoonists.

And then there are the various protagonists of his *True Travel Tales* comics



series. In each of the four volumes, Hall illustrates stories he's gathered from friends about their adventurous sojourns around the world. Psychotic breaks on a Mexican bus tour, metaphysical rain-forest visions, drug-addled romances, botched coke-smuggling missions, sex in ancient temples, punk rockers on fire — all are dutifully chronicled and illustrated in Hall's down-to-earth, journalistic style.

True Travel Tales solidified Hall's reputation as a cartoonist of diverse narrative strategies: Each tale is a rough gem that serves not only as an exciting story of a strange encounter, but also as a comment on the narrowness of many Americans' travel experiences. "People need to get out more" is how Hall puts it. "I think it's really important right now that Americans get out in the world." All of the above comics are put out through Hall's All Thumbs Press (www.allthumbspress.com), but he also works with such queer comics organizations as the Gay League (www.gayleague.com) and the nonprofit Prism Comics (www.prismcomics.org).

Voracious appetite

One of the most entertaining characters in Hall's comics is Hall himself. A voracious world traveler (his boyfriend has banned all maps from hanging in their apartment because he doesn't want to spend his time "staring at the other woman"), he's also incredibly candid about his lust for sexual adventure. Case in point: the story he is contributing to the upcoming *True Porn 2* collection (www.trueporncomic.com), titled "Only in San Francisco."

"A while back I was making out with this man at the Hole in the Wall, and this other guy came over and hung out for a while and then asked us back to his place. The guy was really drunk and ended up passing out naked on the bed. He was one of those gay men with a little gay fluffy dog, you know? And the dog got all excited and started licking the guy all over, starting at his toes and work-

ing his way up. It was the most thorough tongue bath I've even seen ... clearly this was not the first time this scene had taken place. Occasionally Drunk Guy would wake up and moan, 'No, Fluffy, no,' only to slip back into unconsciousness. This would stop Fluffy for all of two seconds, and then he'd be back at it.

"Me and the other guy watched and laughed for a while, and then went back to trying to have sex — but he kept grabbing for my balls, and I told him, 'Hey, man, I'm not into ball-play.' Turns out the guy was into stuffing people's balls up their asses. He was *only* into stuffing peoples' balls up their asses. I was out of there.

"As I left, I turned and saw Ball Guy slinking toward Drunk Guy as the little dog was buried in Drunk Guy's crotch, licking away.

"All I could think was, 'Wow. That guy's gonna wake up in the morning with dog spit on his cock and his balls up his ass.'"

Can't wait to see the illustrations.

When not communing with his large cadre of comics characters, Hall's also a "panel whore," moderating the yearly Queer Cartoonists panel at the Alternative Press Expo and appearing on panels at comics conventions such as SPX in Washington, DC, and San Diego's Comic-Con.

"Queer comics fascinate me, in part because of their outsider status even within an outsider art form," he says. "Traditional comic book publishers and retailers don't understand the queer market, so queer creators work outside that world, publishing instead with gay publishers and in gay newspapers."

Hall believes even established independent publishers can have "issues" getting their queer comics to readers. "Fantagraphics, the largest independent comic book publisher, launched an excellent gay erotic book [*Sticky*] only to cancel it within three issues because they couldn't find a market," he adds. "This killed the gay pirate book that I was going to pitch to them, as well. They don't know how to get their queer-targeted books to where queer people can see and buy them, like the gay bookstores. I mean, I know how many gay men buy porn, and everybody loves pirates, for god's sake. They're just not going to look for it in the comic book stores full of repressed straight boys.

"But in the Bay Area at least you can see how things are always changing, moving on. It's a result of having such a great community of artists and people here exchanging ideas and working together."

Come together

That sense of community — among queer and nonqueer cartoonists, cartoonists who specialize in minicomics or self-published, limited-edition works, and those cartoonists and literary zinesters who get picked up by large distributors — comes up a lot in conversations with local cartoon maven.

"The biggest trend right now in self-published comics, and local comics in general, I think, is the trend towards collaboration and community," says Andrew Farago, curator at San Francisco's Cartoon Art Museum. "I make sure to keep an eye on the local scene, especially in terms of our Small Press Spotlight gallery, and I'm seeing a lot of artists coming together to create these great one-of-a-kind works right now, exploring each others' talents. The scene isn't as isolated as it used to be. All you have to do is talk to one artist, or look one person's name up, and suddenly you're turned on to twenty or thirty more. Everyone's connected."

Calvin Liu, organizer of the recent San Francisco Zine Fest and publisher of the biannual literary magazine *Bullfight Review*, agrees: "One of the most exciting things, for me, is seeing such a sense of community gathering force in the Bay Area. It was great to see so many local minicomics contributors and zine people coming together for Zine Fest to share their ideas and publications in person. I feel that there's definitely a segment of our population still very dedicated to anticommercialism and guerrilla publishing, people still saying, 'In your face,' to the mainstream, which leads, in the world of zines at least, to both a diversity of voices and a dedication to forming a community."

Community in diversity is what inspired Hall to bring together a ragtag fleet of well-known local cartoonists — Jesse Reklaw, Lark Pien, Renée French, Andrice Arp, Fredo, in addition to himself — for a gallery show of their work "Ink: Bay Area Cartoonists," running through Sept. 18 at Amaru Gallery (www.amarugallery.com), is an attempt to highlight the various artistic strategies of Bay Area cartoonists, as well as to emphasize the commonalities among them.

"The comics elite tends to be a straight white boys' club," Hall says. "But there's a huge historical tradition against that in the Bay Area. Sure, on the one hand you've got legendary figures like R. Crumb — who were subversive in just being who they were, of course — but on the other there's people like Trina Robbins, Adrian Tomine, and tons of queer artists who inspired the current generation to express themselves as who they are.

"Now, the diversity of Bay Area artists comes out more in the forms that the cartoons take. You've got people who will only self-publish in limited editions, people involved with big-name publishers, minicomics superstars, people influenced by graffiti art, people who draw to scale — lots of different publishing and illustrating strategies. I like to think the show encompasses and reflects that."

'Low' and behold

"Ink" also gave Hall an opportunity to try out a theory of his own. He challenged all the artists participating to treat their original panels and works as "fine art," an especially daring suggestion since many people — cartoonists included — still view comics as "low," not "high," art.

"I'm obsessed with that ever-shifting line between 'high' and 'low' art," Hall says, "and how it is that comics are always somehow positioned on the 'low' end. I want to see if a movement like that of photography or lithographs or the 'art of the book' can be started with cartoons, to bring them into the fine arts world, or allow them to move freely between the two worlds of 'low' and 'high' as they do in Japan or France, so they feel equally at home on a magazine stand or hung in a gallery."

The cartoonist believes that today's fine art purposefully revolves around obsolete technologies. "In art school, I was a printmaking major, learning block printing, lithography, etchings, and silkscreen techniques," Hall says. "All of these technologies were developed primarily to mass produce images as quickly and cheaply as possible. Now they're all firmly in the realm of 'fine art,' because

Continued on page 40

there are other machines like the offset press, which makes image reproduction faster and easier. When these techniques became impractical commercially, they became fine art, because fine art is seen as precious."

He draws a parallel between photography's movement from "low" to "high" with the advent of digital technology. "My grandfather was a photographer, and he remembers when his friend Edward Weston became one of the first photographers to be taken seriously by museums and the fine art establishment," he recalls. "Working in a darkroom is now an esoteric and 'artistic' skill, because it's not how images are created and distributed for the masses any longer."

"So to me it's only logical that, like darkroom photography and professional lithographs, comics begin to make the transition from street-side displays to gallery art. At the beginning of the potential death of paper, is there anything more esoteric than printing leaflets full of pen-and-ink drawings?"

Hall is referring to the looming temptation for many cartoon artists to abandon comics as handmade, handheld objects and make the transition to Web work. He wants to preserve the tactile nature of comics by encoding them into the fine arts genome. But the revolution against comics shedding their earthly bodies and permanently beaming up to the Ethernet may have already begun, especially among minicomics artists, who strive to produce not just little books of drawings, but also desirable, real-world objects. When you walk into a store like Needles and Pens and see the candy-colored display of lovingly crafted minicomics, your first instinct is to pop them in your mouth — they're so cute. No one wants to pop a Flash animation in their mouth.

"I think the Web is great for getting out a snapshot of your work, or for setting up an online community of like-minded artists, or for making your work available for sale," "Ink" exhibit contributor Jesse Reklaw says. The local minicomics guru co-owns, with Thien Pham, Global Hobo comics (www.hobocomics.com), which specializes in minicomics distribution. "But as far as reading comics goes, it's very uncomfortable — it hurts your eyes, it's not ergonomic, it somehow takes away the value of comics as an object."

Still, a case could also be made that despite whatever feelings some minicomics artists have about the Web, the communal ease of the Internet may in fact be spurring the current feeling of real-time "community" among local artists. After all, community is not such a new thing, and Bay Area Web cartoonists like Shaenon Garrity (www.nar-bonic.com) and Mark Fiore (www.markfiore.com) manage to dazzle with their virtual work while still being accepted into the local cartoonists' fold. In fact, Reklaw sees an escalation of what he characterizes as a "minicomics arms race" of creativity — and product

— going on at shows like APE, maybe as a reaction to online publishing. "Handmade things like dolls, silk-screened covers, T-shirts, and other stuff to go with their work," he observes. "People are treating their comics more as 'things,' reviving old forms of printing production and the like so that their work kind of exists more in the world. They're personalizing it, which is cool."

Inky Inc.

Whatever its implications for the future of comics, the "Ink" show is a success on a purely visceral level and showcases some surprising aspects of the artists' diversity.

Reklaw's original panel *Little Blue Monster* depicts Grover being arrested on a Bronx-like corner of Sesame Street — but the handcuffs are too big for his dainty wrists. Grover protests, "But I'm just a little blue monster!" as he's shoved into a squad car, to which the arresting officer retorts, "A little blue monster ... who's going down for MURDER!" It's really fucking funny — even funnier that it's hanging in a gallery.

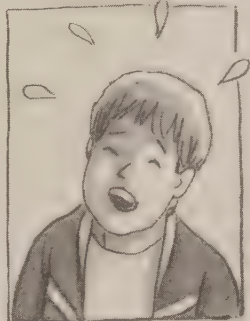
Reklaw also shows a series of beautifully executed watercolor tiles and miniatures that are almost mogul-like in detail, featuring various mutant imaginings: *Dancing Lessons* presents a bloblike dog in a tutu, clearly distressed at its situation. *Mistakes* is a self-portrait with giant, melting hands.

The offering by minicomics girl Lark Pien (www.larkpien.com) is a bit braver. She's already an accomplished artist in several media, so it's no surprise that her tiny oils — like *Vessel*, which depicts a thyroid's-eye view of a severed baby's head — have a Francis Bacon-like intensity of color and brushwork. A large abstract painting, *Field*, which hints at an underwater rose garden, blazes with tactile ability.

The cat portraits by Andrice Arp (www.hi-horse.com), with titles like *Jane Eyre* and *Tom Sawyer*, work either as one-off literary jokes, soulful feline metaphors, or simply yummy little pictures of cats with funny names. Her *Two Catsuit Guys with Dolls and Bunny Boat* are nightmare riffs on *Where the Wild Things Are* nostalgia, while her giant watercolor-and-gouache cover for the recent *Hi-Horse Omnibus* anthology (Alternative Comics), with an octopoid leviathan gripping a Jules Verne submarine against a field of sea monkeys, whips that same nostalgia into a burbling frenzy.

Juicy, streetwise portraits of grime-covered locales and abandoned souls by Fredo (www.altgeek.net) revel in cheeky vulgarity. *Modern Chestnuts* is a collection of snapshots of scenes that look like they're set in tenements. In one frame, a gross blob of a man slumps deliriously against a bathroom sink, groaning, "Kuh ... kuh ... I just picked the scabs and let the pus run. Kuh, kakh ... nasty bitch." In another, a pomaded layabout advises, "If you don't stop turning the screws, you're gonna get a beard." His colored miniatures of overweight, middle-aged wrestlers posed threateningly at the viewer summon both the flabby body politic and the bankrupt entertainments of contemporary life.

The big name in the show, Renée French (www.reneefrench.com), has the smallest contribution, but perhaps the most powerful. French is already well-known as one of the "fine artists" of the comics world: Her work combines otherworldly draftsmanship with a lyrical playfulness that grabs you by the throat and whispers "Why not?" in your ear. Three original panels depict (though not in any discernible order) two small children in totemlike masks rolling an unconscious, mummified woman into an open



grave and placing tiny stuffed animals on her shoulders. The woman's eyes open in horrified panic as she glances around and tries to assess her situation. Two untitled works present tiny, detailed illustrations of dreamlike objects — her drawings of a rat's tail, a quartet of male nipples, tiny stains on a pillow, an orange's navel, and what looks to be a strawberry prepped for a Cesarean are miracles of feathered graphite.

And Hall's own contribution? Larger-than-life originals from his *True Travel Tales* series. One panel exclaims, "I love to eat!" and catalogs all the weird foods (jellied eel, anyone?) he's encountered and enjoyed on his hunger-fueled peregrinations. A giant-size series (*Favorite Foods*) features close-ups of Hall hilariously thrusting runny eggs, ice cream, and a strangely eyeball-shaped piece of sushi into his gaping mouth.

Stacked in a newsstand or hanging in a gallery, advancing queer agendas or thigh-deep in commercial pleasure, defining themselves against the Web or hacking into its chances, cartoons are still one of the most plastic of art forms, constantly shifting strategies to infiltrate each new media and survive technology's curveballs. Stronger than a super-tranny, fueled by comic appetites. ♦

"Ink: Bay Area Cartoonists" runs through Sept. 18 at Amaru Gallery, 510 Valencia, SF. Summer hours are Tues.-Thurs., 1 p.m.-10 p.m.; Fri., 1 p.m.-11 p.m.; Sat., noon-11 p.m.; Sun., noon-9 p.m. (415) 552-3787. www.amarugallery.com.

Marke B. has a big thing for queers who color outside the lines. He writes the Bay Guardian's biweekly Super Ego clubs column. Flame him at superego@sfbg.com.



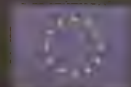


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Coldest 'Winter' ever

A little-seen, superb Vietnam doc explodes again today.

By Johnny Ray Huston

Made in 1972, *Winter Soldier* has the otherworldly yet firmly earthbound immediacy of the best documentaries of its era, in particular, the black-and-white work of William Klein, Frederick Wiseman, and the Mayles brothers. Voices and faces are the main ingredients here: The participants in the *Winter Soldier* investigation testify to the atrocities they witnessed and took part in while in Vietnam. Combined, their statements become an overwhelming litany, one of the most horrifying and emotionally wrenching indictments of war recorded on film. This is no Oliver Stone leap into Samuel Barber-scored heroic tragedy, just an unflinchingly clear-eyed extended gaze at military-brand, all-American inhumanity — the racism, emotionally cauterized machismo, and governmental evil that results in mass bloodshed.

When 109 Vietnam veterans and 16 civilians gathered at a Howard Johnson's in Detroit to discuss a war that was still raging, the media reacted with skepticism, if at all. Only the local *Detroit Free Press* bothered to confirm the veracity of accounts and the credentials of participants. Television primarily turned a blind eye, and conservative publications like the *Detroit News* cast doubt on the allegations made without offering any specific proof of deception. If a collective of filmmakers — including people

who've gone on to put history on celluloid in *Harlan County, USA*; *Regret to Inform*; and *The Word Is Out* — hadn't been present, the human impact of war would not have been captured. Instead of tears and the shell-shocked expressions of young men indoctrinated in mass murder, there would only be words on a page.

Not that those words lack wrenching impact. *Winter Soldier* cuts to the pained faces of onlookers as one soldier talks of phosphorus burning through the flesh of Vietnamese civilians. As the testimony rolls onward, the filmmakers increasingly turn to the event's slide presentation of still photos that give visual proof of the stories being told — a prisoner forced to sit by a pile of dead bodies, a starving old woman made to beg for slop. In a moment that calls Lyndie England's infamy to mind, 1st Marine Air Wing Rusty Sachs confesses his shame about a photo of himself smiling by the body of a man he killed. Like many of his peers, Sachs's smile remains, though now it has contorted into something closer to a pained grimace.

The accusations echo, especially statements that any dead Vietnamese civilian was automatically considered a member of the Vietcong. The horrors accumulate: a boy sent to death for throwing rocks, more little boys shot for giving the finger, a woman raped in front of her family before all of them are slaughtered, another woman gutted and then

skinned by a higher-up in front of his grunts, that method of killing in exact accordance with the rabbit slaughter demonstration one speaker remembers as a typical lesson received just before being sent off to war. The unrelenting force would be numbing if the filmmakers didn't cannily choose to focus on particular faces, holding them in extended close-up. The most haunting belongs to much-decorated Scott Camil, whose Christ-like, bearded visage and delicate way of speaking take on an almost hypnotic quality as — with glazed, still-stunned candor — he's led by questioners through remembrances of his brutal training and murderous survival tactics.

When *Winter Soldier* received its initial limited theatrical release, the great Amos Vogel wrote (in a *Village Voice* review) that it must be shown on prime-time, national television. It should go without saying that statement holds true today. Unfortunately, both the movie and the event that spawned it have been used for campaign purposes by right-wing figures with no sense of shame or decency. John Kerry is seen briefly toward the beginning of the movie, and his participation in the *Winter Soldier* investigation became a conservative lightning rod last year, particularly when Steve Pitkin — another participant, who comes across as the most camera-ready and TV-eager —



Ears for beers: Scott Camil is one of the Vietnam vets to give testimony in the controversial documentary *Winter Soldier*.

launched accusations [via an affidavit] that Kerry and others had bullied him into saying he'd witnessed atrocities when he hadn't. Pitkin doesn't refer to any specific crimes in *Winter Soldier*, and it's worth noting that, oddly, none of the other 108 military participants have come forward with similar claims. In addition Pitkin was recently forced to recant some of his affidavit when Camil filed one of his own noting that every statement Pitkin's affidavit made pertaining to Camil was false.

Such petty factual details matter very little these days, when Pitkin's about-face proliferates across the Internet, where a Bush apologist by the name of Scott Swett lords over a site called wintersoldier.com. Swett's site is happy to endlessly parse whatever minor falsehoods it can find, yet it remains interest-

ingly mute — if not outright incorrect — when it comes to much of the actual content of *Winter Soldier*. You certainly won't find him responding to the fact that the movie contains photographic as well as verbal evidence, and the Purple Hearts, ribbons, presidential citations, and Crosses of Gallantry given to Camil alone matter little to him and others when they apply blanket "impostor" labels to the participants. Nothing could be easier than to blindly state that *Winter Soldier* is more a work of fiction than fact. It sure would help citizens of an ethically starved and immoral country that's repeating the outrage of Vietnam to sleep easier. ❖

'Winter Soldier' opens Fri/2, Roxie Cinema, 3117 16th St., SF. \$4-\$8. (415) 863-1087.

Script Doctor

Wake-up call

Private Scott Camil's first, frontal close-up, recounting boot-camp training up to his first kill overseas, compresses all of *Full Metal Jacket* into seven minutes." So writes slantmagazine.com's Fernando Croce in a recent review of *Winter Soldier*. That comparison does a fine job of condensing the power of Camil's testimony, and of communicating why the documentary containing it is more potent than any dramatic Hollywood take on Vietnam. Today, Camil remains a vocal antiwar presence, and after taking off his VA hearing aid, he recently sat down for a phone interview with the *Bay Guardian*. It was mid-afternoon for me, and night in Florida, where Camil was speaking, but you could still refer to the conversation as a wake-up call:

Bay Guardian: How did you come to be contacted for the *Winter Soldier* investigation?

Scott Camil: When I was in Vietnam, I remember reading a Navy newspaper called the *Seal Tiger*. It talked about a concert in SF with Joan Baez and others to collect blood that would go to North Vietnam. I was pissed, and thought, "I could be killed by some Commie gook with American blood in them."

But after I got out of the Marine Corps, I'd see things on the news that weren't true. In junior college we read Howard Zinn's *The People's History*, and it started me thinking — how Ho Chi-Minh was our ally during World War II, and we'd promised there'd be no colonialization, and then went back on our word. Still, I'd wear my marine jacket and pick fights with the antiwar demonstrators.

Then I read in the newspaper that Jane Fonda was coming to speak. Some friends of mine and I smoked a joint and went. Basically she said that for democracy to function, the people inside have to have access to the truth. If they didn't, they were being manipulated. Then she said the government is lying about Vietnam, and that it's up to the patriotic veterans to tell people what's being done in their name with their money.

BG: What was it like to testify?

SC: It was a pivotal event in my life. If you had asked me about Vietnam before I went to *Winter Soldier* — I'd spent 600 days there, and I'd think of the 20 worst, when bad things happened to us — I wouldn't think about what happened to the Vietnamese. That's what I was planning to talk about, but they asked questions that shifted my attention from inward to outward. Those people who sat in the room with me made me think and made

me understand that the Vietnamese were human beings. When I left, I felt remorse for what I had done. I'd thought, "We came here to help, and they're trying to kill us. Fuck them!" But what if I had been born there? Would that have been acceptable to me? All they were doing was defending their homes.

BG: It must have been maddening to witness the *Swift Boat* campaign against John Kerry and see *Winter Soldier* used against him on the Internet and in the media.

SC: It blew me away that they could take a president who didn't win an election, who was AWOL for more than 10 days — desertion, basically — and who is dumber than a doorknob, and make him a hero, while they took a guy who fought and won medals and made him into a bum. They put out the propaganda; they mobilized the Nazi information, the big lie.

I've gotten to meet some of those guys, such as [B.G.] Burkett, who'd written a book [*Stolen Valor*], and [Webmaster of wintersoldier.com] Scott Swett. They look you right in the eye, and they lie. They think because they wear suits with a little flag on the tie that they're respectful. There's no talking with them. They have no integrity — it's the ends justify the means.

BG: I'd imagine the situation in Iraq is frustratingly familiar to you.

SC: I think they're why they've put the film out now. Both wars were started with deception. Neither war had a strategy. The basic idea was might makes right, we're gonna kick their ass. If the idea is to win hearts and minds, you can't do that way — it didn't work in Vietnam and won't in Iraq.

We trained Vietnamese soldiers and they went to the other side — the same thing is going on in Iraq. In Vietnam, 80 percent of the casualties were from mines and booby traps. In Iraq, they call 'em IEDs. In both wars, the borders were not secure and the US has made illegal incursions into neighboring countries. In both, there's prisoner abuse, and the US has a huge arms and technology difference the enemy can't match.

The major difference that worries me is that because the body count [in Vietnam] made us look so bad, they're not keeping track of the dead Iraqis. There's no accountability. I feel if my government would have learned from the sacrifices my friends and I made not to do this to another generation, it would be worth it. To see them doing the same thing is a big kick in the ass to me and all those people on the wall in Washington. It's incredible. (Johnny Ray Huston)

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Shop till you drop

Loneliness seeps across generational lines, and a Japanese pinup doubles her displeasure, in *Tony Takitani*.

By Kimberly Chun

With his coolly restrained new film, *Tony Takitani*, director Jun Ichikawa manages to visualize at least two unseen and less-than-celebrated aspects of modern Japanese life that are so ubiquitous they're practically hiding in plain sight: shopping addiction and an obsession with all things Audrey Hepburn.

All you have to do is descend into one of Tokyo's underground malls to not only witness the shopping bug in action but actually get bit by it yourself — there seems to be an infinite supply of goodies to tickle a never-satisfied, humming desire. Also everywhere — yet at once nowhere and long-deceased — is Hepburn, a perennial pinup icon and role model for the ages. When Rie Miyazawa, the actress and former nude pinup who plays a dual role in *Tony Takitani*, was on the rise in the early '90s grunge years, Hepburn was still the '50s-to-'60s-era mod equivalent of a *ukiyo*e geisha or starry-eyed *manga* heroine, reducible to her most prominent, easily caricatured features: big dark eyes, cupid's bow lips, bold brows, and bangs.

If Hepburn is the icon for the ages, then Miyazawa was the girl of her moment, everyone's favorite slice of perky cheesecake on the downside of the post-bubble economy recession. Known for a Cindy Crawford-like mole beside her nose, Miyazawa was the most popular, prettiest starlet — the first *bishojo*, or spokesmodel, of her kind — in a constellation of almost identical bright-eyed, black-haired cuties who dabbled in pop, movies, TV, and random product. Her early-'90s nude photo books, *Erotic Liaisons* and *Santa Fe*, were enormous, scandalous bestsellers in Japan, got her booted off a TV show and compared to Madonna, and landed her a marriage with a big sumo star. Her recent move back into the pub-

lic eye has been a rocky one, with tabloids swarming over a suicide attempt and alleged eating disorders.

So there's a resonance in effect when Miyazawa enters the picture in *Tony Takitani*, looking like the mousy, tweedy bookstore beatnik Hepburn of Stanley Donen's iconic *Funny Face* (1957), the classic mother-and-daughter-bonding-ritual musical. If *Gone with the Wind* was how most post-WWII women first learned about Western notions of epic romance, then *Funny Face* was the movie that taught them the pleasures of fashion, beauty, and adornment. Miyazawa — playing Hisako, a waitress who's just been hired to be the title character's housekeeper and the double for his deceased wife, Eiko (also Miyazawa) — paws through rack upon rack of designer clothing in the dead woman's huge walk-in closet. In a scene that echoes *Funny Face*'s makeover scenes and fashion-shoot montages, she tries on jackets and shoes, and then stares at an unseen mirror in wonder — all in an interminable long shot — until she breaks down in tears.

The emotionally illiterate Takitani knocks on the door with concern. "I'm sorry," she sobs. "I've never seen so many beautiful clothes at one time. It confused me." In a closet, one pinup confronts another, a double with a very unfunny face, reduced to and fetishized by all beautiful objects and dreams of affluence that post-WWII Japan can offer. The scene also reflects a Japanese animism-tinged superstition: A perished samurai might inhabit his sword after death as a woman might haunt her mirror. The mirror, here, as with Babs's, has two faces.

Takitani (actor and writer Issey Ogata) has his work cut out from him — sorting out his loneliness from loss — in Ichikawa's adaptation of Haruki Murakami's short story. His dislocation is a legacy passed down from his father,



True in her fashion: The real-life turmoil of racy J-pop starlet Rie Miyazawa adds layers of drama to her clothes-crazed character in *Tony Takitani*.

Shozaburo (also Ogata), a perpetually touring jazz musician whose blithe wanderings during WWII brought him to the brink of execution and a traumatizing stay in prison. Named for an American who comforts Shozaburo, a man who finds himself "utterly alone" after the passing of his wife post-child birth and the wartime firebombing deaths of his entire family, Tony Takitani is similarly left to drift solo for much of his childhood, sliding quietly into a career in illustration — rational, silent, and shrouded in pale, gray-blue light that most Japanese art directors would approve of.

He draws machines and engines, and every thing seems perfect, simple. Yet he's forever lonely, until Eiko enters his world and punctures his routine — she's first shadowy and objectified, her face masked by a pageboy curtain. But there's something about the way she wears her clothes — he's never seen anyone who enjoys them so, he tells her — that catches his attention. But of course, the act of possession — be it a wife or a designer boot — only triggers a fear of loss. Complicating matters, of course, is the fact that Eiko, the otherwise perfect housewife, is also compulsively acquisitive — a fact that's humorously illustrated by a series of shots detailing Eiko's beautifully shod

feet entering stores, window shopping, and moving piles of shopping bags.

With its polite, almost mockingly spare piano score by Ryuichi Sakamoto and its washed-out hues, *Tony Takitani* humbly hoists a perfect cold, sad cocktail to a life, a lifestyle, that's almost shocking in its banality, its singular notes on class difference (from the way that Takitani hopes to purchase a new "wife" to the startling rudeness in this chilled-out film's last would-be clothing transaction), and the way it depicts the very subtle perversions that come with emotional isolation. The characters finish the narrator's sentences for him, as if we are all very familiar with Takitani's slight life, but *Tony Takitani* manages to say much more, simply and straightforwardly, about the Japanese everyday than other films have. Holding fast to a truth as he and Murakami see it, Ichikawa makes a case that there are no Cinderellas or Prince Charmings, sax men or sex symbols, that the agreements that bring them together are as fragile as the finest stoneware, and that cashmere coats won't really keep you warm at night. ♦

'Tony Takitani' opens Fri/2 at Bay Area theaters. See Movie Clock, in Film listings, for show times.

'Constant' craving

Fiennes and Meirelles drive le Carré into explosive truths.

By Dennis Harvey

Satan bless Pat Robertson, who can be counted on at regular intervals to say exactly what the far right is usually smart enough to avoid voicing out loud. Robertson's latest insertion of holy foot into cavernous mouth had him urging US leaders to take out the Venezuelan president for sassing us so. Whether or not our visionary leadership ultimately does arrange an early

date with damnation for Hugo Chavez, the incident again points out an essential, ever-spiraling inequality in American public life. Why does it take a freaking catastrophe of Robertson proportions to actually embarrass the conservatives, while the slightest little contrarianism (say, a grieving military mother or B-list Hollywood name critiquing White House policy) can unleash the hate brigade on liberals?

In the current climate, it's startling, and refreshing, to come across a popular voice that gets away with subversive truth-telling (which I'll loosely define as any truth accompanied by "stupid" facts) without being accused of Benedict Arnold-dom. One such rarity is 75-year-old John le Carré, who may not be American, but who is read by many Americans who wouldn't suffer to pick up an Al

Franken tome, let alone one by Noam Chomsky. Not that le Carré is an ideologue of any particular stripe or loyalty: His fictive yet fearsomely fact-inspired, cog-in-the-machine novels find amorality and villainy crossing all party, diplomatic, class, and racial lines.

Still, the way in which le Carré's protagonists end up crushed between impenetrable bureaucracy and the criminality beneath tends to condemn the same things that pesky Amnesty International does. He's covered Gulf War-related arms smuggling (*The Night Manager*), the rigging of Operation Iraqi Freedom (*Absolute Friends*), and the undermining of Palestinian resistance (*The Little Drummer Girl*). Particularly since the end of the cold

war that fueled his first three decades' writing, le Carré has explored the intricate ties between espionage, official policy, variably legal capitalism, the new colonialism — otherwise known as global economics — and the US imperialism that controls all. His novels are such expert, high-end pop entertainment that most readers barely notice they are getting schooled.

With Ralph Fiennes as its star, rather than, say, Tom Hanks (try to imagine that English accent — ugh), the film version of le Carré's 2000 novel, *The Constant Gardener*, isn't likely to be as popular an entertainment. Which is everybody's loss: This is a very good movie almost any post-teenage viewer could enjoy, and within its classic framework of life-

love lost and avenged, excellent points are made about how the world really works. Fiennes plays Justin Quayle, a British civil servant posted to Kenya, where he upholds the standard of international diplomacy by maintaining a polite smile, turning a blind eye, and privately wishing one could *do* something for these people.

Storming into his quiet life with placards afire is Tessa (Rachel Weisz), the kind of borderline obnoxious but indomitable child-of-bourgeois-liberal-activist who actually does get things done. Their improbable marriage brings incalculable bliss for him, but also considerable embarrassment, as Tessa's high principles make her a troublesome diplomatic wife. We know from very early on that she ends up raped, murdered, and burned in an ambush on a rural road, presumably for pushing her activist sleuthing — about a multinational pharmaceutical company's AIDS profiteering — to the brink of international incident. *The Constant Gardener* charts Justin's attempts to find out who ordered her death and why, intercutting that quest with flashbacks to their relationship.

Fernando Meirelles made a deservedly big splash with 2002's *City of God*, a movie whose flash and energy led many to assume he was a new director, when, in fact, he's a 51-year-old veteran of Brazilian TV and several features. So it shouldn't be quite so surprising that his English-language debut is a thoroughly accomplished work that manages old-school plot intrigue, conventional

romance, globe-trotting location work, and a heavyweight cast (Bill Nighy, Pete Postlethwaite, Danny Huston) with ease. His only half-error is overindulging the modish use of jerky-cam — that spastic handheld camerawork that is supposed to signal documentary-type immediacy, or something, and which will soon look as dated as circa-1970 zoom lensing. But in the end even that stylistic decision works well enough, allowing Meirelles to maintain a sense of surface urgency as the story's core draws toward grief and melancholy.

Weisz is perfect; she plays the part not as a saintly comet but as the same obstinate fount of tactless good intentions you might meet on any campus, or anywhere else progressive action is still considered more virtue than aberration. Tessa's flaws, which only heighten her heroism, awe Justin — he can't believe his luck in bagging such a live wire. It's Fiennes's movie, though, and while that may make *Constant Gardener* more an art-house hit than a multiplex one, the casting also lifts it from fine craftsmanship to fine art. This recessive, lyrically pained performance rates alongside his best (*Spider*, *The End of the Affair*, *Schindler's List*), and as such is a real thing of beauty. The hurt in his eyes as it becomes clear his wife died for pharma-corporate billions makes the political vividly personal, as it should be. ♦

'The Constant Gardener' opens
Wed./31 at Bay Area theaters. See
Movie Clock, in Film listings, for
show times.



Suited for grief: Blind-eye diplomat Justin Quayle is at the center of *The Constant Gardener*, director Fernando Meirelles's follow-up to *City of God*.

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Witch way

'So, uh, where's the 'yoni-cam'?" I ask. Now that's a question for the sex-positive ages.

"Oh, right in here," says the sports reporter/wine writer in the 49ers T-shirt with two holes strategically cut out to reveal his pendulous man-boobs. He hustles into the ante-room between the "snuggle zone" and "Sex Magick zone" at this Mendocino County witches' ball and throws open a door. My personal intuitive counselor and all-around-psychic friend, Angelique (a pseudonym), and I peer into the darkness.

Hello, is Yoni home?

No. Because this is a broom closet. "Hey! Someone wants to do the yoni-cam!" Sporty Spice helpfully bel-lows to a blond in a black vinyl corset and panties.

Damn, we thought we were going to be able to take party pictures of our vulvas — in private. But guess what — nothing's private at this event, a book party for local writer LaSara Firefox's *Sexy Witch* (Llewellyn). Still, I am curious (yellow), drawn to this posh, stucco-and-beige mansion sprawling on the edge of a lake by, among other whipped-cream delights, "rules of engagement" that include "no using the snuggle zone as a pickup spot for the Sex Magick zone."

Nonetheless, we keep coming back to check in on the action in the Sex Magick room, which has a nice little voyeuristic fishbowl effect going. The minor 49er lures us in briefly to share his homemade chocolate truffle "stash" beside the big bowl of condoms and rubber gloves. "I'd be happy to lick your fingers for you," he announces cheerily.

But you know things are going south big time, in a bad way, when you're bored at a would-be witches' orgy. Personally, I think the trouble is that the party is very small — only 60 willing victims need apply — and the partygoers seem oriented around Firefox's Ukiah-area pals, random ravers who got lost on their way to Burning Man, graying swingers from Marin's prime hot-tub years, and the occasional Don Knotts figure in a full-body fishnet leotard, strap-on, and thong.

The evening's entertainments include a ritual led by the Neko Case look-alike Firefox, a Harlem Shake burlesque dancer, and the ritualistic pinning of feather-tipped clothespins to a contorting, bare-chested blond.

Glow sticks and water bottles are all that's missing to really conjure '90s house nostalgia. And that's part of the problem. Angelique remarks: There's too much random, sexy party energy swirling and not enough full-

tilt Wiccan magic going down. "It's enough to make celibacy look good," she quips.

We depart as an octogenarian resembling Gabby Hayes and a bespectacled soccer-mom type break in the hot tub with the first obvious humpty-hump of the night. Don't forget to change the water, kids!

Last night the DJ ... Another beef about the witch's ball was that the early-evening DJ was just plain lame — at best, there was Peaches; at worst, "Who's That Lady?" Mood musick is essential for these hoodowns, no?

Not a problem with DJ Kool Herc (né Clive Campbell), who was profiled in Berkeley writer (and *Bay Guardian* contributor) Jeff Chang's recent book, *Can't Stop, Won't Stop* (St. Martin's Press). Hip-hop's real OG performs Sept. 2 at the DNA Lounge in celebration of Chang's recent American Book Award win.

Working his father's souped-up, extra loud sound system, Herc became the world's first breakbeat DJ, boiling



SONIC REDUCER BY KIMBERLY CHUN

down dancehall and funk records like Incredible Bongo Band's "Apache," James Brown's live "Give It Up Turn It Loose," and Dennis Coffey's "Scorpio" into an infectious groove at his early-'70s all-night party in the Bronx. Toasting over the tunes, the Jamaican native would personalize and localize the transformed sounds by calling out the names of the dancers he'd recognize. "I'd use all the sayings that came about throughout the year," he tells me on the phone from NYC. "That's the joint. Never heard it like this before. Be back for more and more. Our story can be told. A bull can't be stopped. And this car can rock." Whatever was the slang word at the time coming into the neighborhood — we'd amplify it, that's all.

Doesn't he ever regret not making his own "Rapper's Delight"? "Never made a record and never tossed my hat into that," he scoffs. "I was just doing my music. It was about me having fun, people liking what I put out, and I got paid for that and I put that money back into my records and my sound system. It was never about me running out and buying a big chain and big car."

Meanwhile the man who suffered a stabbing at one of his own parties, yet kept on spinning, continues to testify

to the communal power of a dance floor. "My thing is to see the dance floor popping," says Herc, who describes himself as "the Dick Clark at this game — I'm on the other half of 50s." "At a good party you communicate with the people — you dance behind the turntable. Most people are too damn stiff. You playing for people to dance and you don't dance? Bullshit. I come from the dancer's perspective."

You can't always get what you want

But sometimes you get what you need, and what Unauthorized Rolling Stones' front person Rudy Columbini believes this city — and Polk Gulch, in particular — needs is his Bay Area Rock 'n' Roll Hall of Fame. His Music City plans for a recording studio, live music venue, school, rehearsal space, living quarters, and hall of fame in the old Plant Warehouse space have been in the works for a while. But these days, Columbini says — pulling his plans out of his car, parked beside racks of "Mick" costumes — he's facing opposition from the Board of Supervisors, as well as neighbors fretting about possible noise, after passing through Planning Commission with flying colors.

"This isn't a dead museum — it's a

living museum," he tells me, walking me through the gutted warehouse space. "In the studios bands are playing — you can't hear the bands because we're lead-lined. But all this shit is happening. Then we have a school — thinking of possibly bringing in Blue Bear [School of Music]. People could come here, they can live, they can rehearse." He's dreaming big and drops Herbie Hancock's name as a possible in-house producer.

So why the guff from the 'hood, McDuff? "Wanna know the truth?" he blurts. "It's the musicians! The idea of musicians coming into this neighborhood! And I wanna tell you, people sleep in this doot, and the back alley is full of syringes." He says he's owned the 18-room basement rehearsal space (called Fern Alley or Marvelous Show, depending on whom you talk to) for 13 years, and he's "never had a police incident there. E-ver. So we're not bringing in trash! This is an economic injection in the neighborhood."

The 51-year-old musician and developer ("I guess I wouldn't call myself a developer, but I am a developer. You call it the pudding when you taste it") of the Fitzgerald Hotel and Nob Hill Hotel hopes music fans, musicians, and supporters will represent when he appears before the board Sept. 13, and he wants



No, not Ruben: Axton Kincaid bring their twang to the Argus Lounge this week.

to complete the project by spring or summer 2006.

And in case you were wondering, Columbini has no favorite Stones song, but when it comes to a favorite Stone, he has to pick the guitar slinger over the man he plays onstage. ("A tribute band, c'mon, you know, but it works. I never had a \$7,000 show before this") "Keith got the heart!" he cries with palpable enthusiasm. "Mick looks out at you and he looks straight through you. Keith loves you. No doubt about it." And naturally, Columbini loves the new album:

"'Rough Justice,' omigod. Great quote: 'I used to be a little red rooster, now I'm just one of your cocks.' Very incorrigible." A bit like another never-say-die player himself. ♦

DJ Kool Herc plays the *Can't Stop, Won't Stop* award celebration with *DJs Pam the Funkstress, Teeko, Deuce Ace, and Sake 1 Fri/2, 10 p.m.-4 a.m., DNA Lounge, 375 11th St., SF. \$10 advance. (415) 626-1409.*

Quitters can't be cheery; e-mail kimberly@sfbg.com.

Don't stop

Axton Kincaid The country duo Kate Howser and Jen Daunt out-rusticate Hoyt. *Wed/31, 9 p.m., Argus Lounge, 3187 Mission, SF. \$3-\$5. (415) 824-1447.*

The Juan Maclean DFA forced him out on the dance floor, waving funky 12-inches — now the Six Finger Satellite star gets even more robotic and Moroder-ific with *Less Than Human* (Astralwerks) and this subsequent tour. *Fri/2, 9 p.m., Slim's, 333 11th St., SF. \$13-\$15. (415) 522-0333.*

New England Roses Le Tigre's JD Samson jump-starts her dog-and-pony sideshow with Barr's Brendan Fowler and Sarah Shapiro. *Fri/2, 10 p.m., Bottom of the Hill, 1233 17th St., SF. \$8. (415) 474-0365.*

Juan-Carlos Formell His pop leads Los Van Van and his granddad conducted the Havana Philharmonic — the solo Cuban singer-songwriter and guitarist shows off his prowess on acoustic guitar and his grasp of son and changui. *Tues/6, 8 and 10 p.m., Yoshi's, 510 Embarcadero West, Oakl. \$10-\$14. (510) 238-9200.*

OK Go and the Redwalls It's a battle of Chicago bands with the former's glummy strut getting its freak on with the latter's pop-tarted-up harmonies. *Tues/6, Cafe du Nord, 2170 Market, SF. Call for time and price. (415) 861-5016.*

Retribution Gospel Choir Do you come in praise of Low's Alan Sparhawk and Red House Painter's Mark Kozelek? *Tues/6, 9 p.m., Bottom of the Hill, 1233 17th St., SF. \$8. (415) 474-0365.*

Sweet soul brother

Latin legend Joe Bataan returns to San Francisco. *By Oliver Wang*

The last gig Joe Bataan played in San Francisco was back in 1975. After performing at the Hyatt Regency — then a premier venue — Bataan followed personal tradition and invited the crowd to his hotel after the dance, “not thinking they would come.” Come they did — so many that once Bataan showed up, he remembers, “state troopers were outside [asking], ‘Who’s Joe Bataan?’ They were looking to see who invited all these people. We said, ‘He went that a-way.’” Bataan hasn’t played a show here since.

In all seriousness, Bataan’s upcoming show at the Herbst Theatre Sept. 2 represents a very long road back — not just to San Francisco but also to a musical career that ranks as one of the most serendipitous of the past 40 years. A pioneering figure in boogaloo, Latin soul, salsa, and hip-hop, Bataan was often ahead of his time in predicting musical trends. Says British music journalist and Latin music compiler James Maycock, “Bataan is the undisputed king of Latin soul, the bridge between black soul and brown rhythms.” However, despite his groundbreaking career in the 1960s and ’70s, Bataan vanished in the mid-’80s and could easily have become a footnote. Instead, he’s made an unlikely comeback that’s been a surprise to everyone — including himself.

Taking a stab at boogaloo

Born in 1942 as Bataan Nitollano to a Filipino father and an African American mother, Joe Bataan was raised in Spanish Harlem for most of his youth. Living in a Puerto Rican neighborhood was a natural fit for someone with mestizo roots, and Bataan immersed himself in Latin music, especially the mambo-king era of the 1950s, when musicians like *timbalero* Tito Puente ruled the roost. By the 1960s, the mambo had waned and Bataan, trying to flee the East Harlem gang scene, was ready to take part in the changing landscape.

“There was a group of 12- and 13-year-olds trying to put something together,” recalls Bataan, then “the neighborhood tough guy.” “I walked into the auditorium, stabbed a knife into the grand piano, and told everyone that I was going to be the leader. I was about 22.” The mid-’60s were a heady time in New York’s Latin music community, especially with the boogaloo explosion in 1966. Bataan, who grew up inspired by Frankie Lyman’s vocal style, and his group

dug boogaloo’s mix of Latin rhythms and R&B singing. “I sang most of the songs and developed my sound,” Bataan says. “I became a writer because it allowed me to tell a story. As a result, they lasted longer than a lot of other songs that just said, ‘Clap your hands — boom, boom, boom.’”

Bataan’s earliest hits, like “Gypsy Woman” and “Subway Joe,” combined catchy boogaloo rhythms, playful narratives about love and romance, and Bataan’s distinctive Latin soul singing. This innovative blend found a home with Jerry Masucci’s upstart Fania Records, which, thanks to artists like Bataan, Ray Barretto, and

(Salsoul, 1975). He released *Salsoul* on Americana in 1974 and founded Salsoul Records soon afterward. As would become a familiar pattern for Bataan, his ideas were constantly innovative but others profited more from them than he did. Early in Salsoul’s history, he sold his interest in the company to the Carye brothers, only to watch the label make them millionaires. Likewise, in 1973, Bataan had the idea to invite an all-star cast of Latin musicians to Shea Stadium, including Santana and La Lupe, but because of poor weather, a crowd of only 15,000 showed up. Masucci assembled a group of Fania

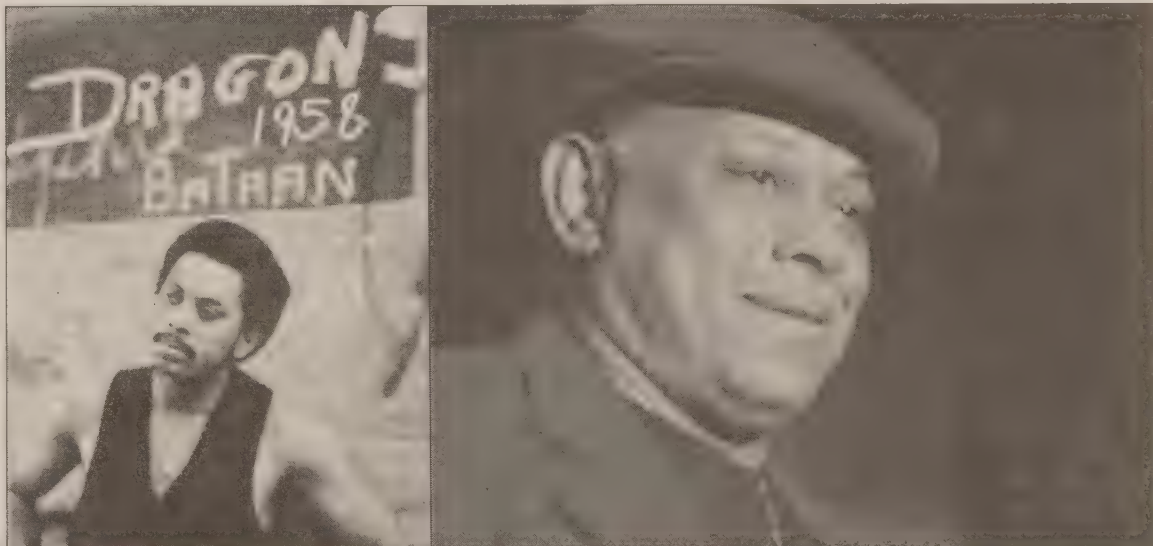
within weeks of the Sugarhill Gang’s seminal “Rapper’s Delight.”

“Rap-O, Clap-O,” never became a big hit in the States but was a chart-topper in Europe and is credited with helping introduce hip-hop internationally. “We battled around the world [with “Rapper’s Delight”] for the one and number-two spots. I was number two in Germany, number one Belgium, four in France, you name it,” Bataan recounts. Again, he didn’t capitalize on his initial success, though he would go on to release two more albums, *Mestizo* (1980, Sony International) and *II* (1981, Salsoul) before making an almost total break from music for the next 20 years.

Bataan attributes that end to his recording career as a combination of several factors, not the least of which was a general weariness with the pressures of the music industry but also a desire to spend more time with his wife and young children. In a

Palmieri in the audience. They encouraged his return, and Bataan slowly began to perform more. A chance encounter at a gig in New York a few years ago led to Bataan recording his first album in 20 years, *Call My Name* (Vampisoul, 2004), which, despite limited US distribution, has quickly become lauded for its compelling blend of contemporary production and Bataan’s indelible singing presence. With the album’s success has come a whirlwind of performances, including major shows in Los Angeles and Seattle. It’s all been a surprising second act for an artist who, by all rights, was all but retired decades ago. Now Bataan is planning a new live album, *The Message*, to be released later this year on a label (Jo-Ba) he owns with LA’s Alan Beck.

Throughout this all, Bataan’s signature song has remained one of his earliest: “Ordinary Guy,” first recorded back in 1966. An original



Call his name: “Rap-O, Clap-O” star Joe Bataan strikes a pose back in the day, left, and hits the comeback trail today.

Willie Colon, became the top Latin label by the late 1960s. Bataan says he and his young cohort “caused problems with the big mambo [artists] at the time because we were taking their space. People were like, ‘Who’s this Joe Bataan? What kind of music is he playing?’ It was bringing together the third generation of blacks and Puerto Ricans that wanted some identity of their own.”

For the next dozen-plus years, no other Latin artist would prove as consistently imaginative as Bataan, recording more than 10 albums, including such popular titles as *Riot!* (Fania, 1970) and *Afro-Filipino*

artists at Yankee Stadium a month later and drew 40,000 people, beginning a series of arena-size concerts for the label and its all-stars.

Rapping and clapping

As the sounds of the 1970s evolved, Bataan stayed on top of salsa’s growth and was on hand for the emergence of a New York street culture called hip-hop. “I grew up in Harlem; there’s not much that I could not know from the streets, because the music originated from the streets,” Bataan says. He took that knowledge and in 1979 recorded “Rap-O, Clap-O,” a proto-hip-hop song released

development that few would have predicted, Bataan used his hiatus to help his children train to be Olympic-caliber karate champs (“I ended up carrying the bags for 11 years”), but once again, fate worked against him: The Olympic Committee decided tae kwon do, not karate, would eventually become part of the games.

During this time, people had pestered Bataan to return to performing, but it wasn’t until 1996 that he was finally convinced. That year he played a show at Hostos Community College, in the Bronx, and found old colleagues like Tito Puente and Eddie

composition, the song bespeaks Bataan’s around-the-way demeanor and self-perception. For all his career highs and lows, he’s remained, at the core, just an ordinary joe: “It’s been my moniker for a long time. You know, hey, I’m an ordinary guy. Don’t expect anything else. I mean, that’s me, and I’ve always been that way.” All we need to know now is whether Bataan will invite the Herbst audience back to the hotel after the show. ♦

Joe Bataan plays Fri/2, 8 p.m., Herbst Theatre, 401 Van Ness, SF. \$30–\$50. www.cityboxoffice.com.

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full circle by gabriel mindel

Naked truth

In the past 50 years, America has forgotten itself. Its history has so supremely been pom'd that we can no longer detect the deep deceit of Disney's Main Street — who's ever actually seen a "Main Street" anyway? Americana, the seemingly unique and ubiquitous aesthetic of our plain and simple compatriots, is little more than a distorted and half-remembered dream. It's there in our culture, high and lowdown, but we don't know where it came from, or what it really is. It's a "know it when you see it" kind of thing. OCS's newest collection of songs, *Full Circle*, is a supreme artifact of 21st-century Americana. It is a American recording classic. But who'd ever say they've actually heard such an animal?

Released on vinyl by local shining star Yik Yak, and on CD by Narnack (accompanied by a second disc, titled 4), OCS's newest cycle swims in the weird ambiguity of a time that may never have existed but feels achingly familiar, its own strange and beguiling nostalgia at play. It's inauthentic, but in a way that is frustratingly true to the essence of the time it hearkens to. There are layers of history drifting from song to song: Blue Mountain folk strum turns to Tacoma Records string pluck, while the shimmering vibrato of a '50s-era R&B side fades into the effortless psychedelia of a post-acid British invader.

Most surprising is the direct line these recordings make to the lo-fi crusaders of 15 years ago, especially the Shrimper clan of Smog, Sentridoh, Pork Queen, and the like.

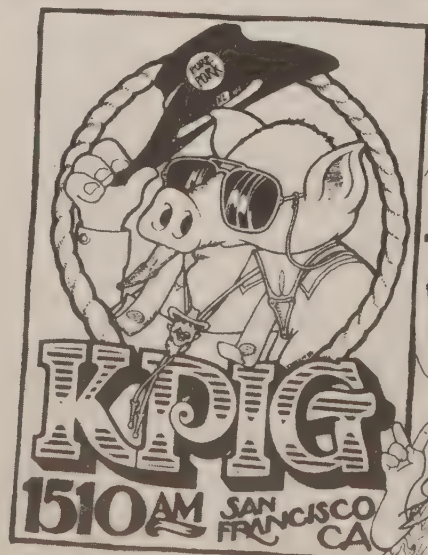
Most surprising is the direct line these recordings make to the lo-fi crusaders of 15 years ago, especially the Shrimper clan of Smog, Sentridoh, Pork Queen, and the like. The telltale tape hiss recedes into 78 groove dust only to re-emerge as a true testament to the timeless gothic qualities of the Zombies and the Velvet Underground.

Though in some ways as confusingly eclectic as previous OCS albums, 3 never stops being true to itself, and the variety of styles is subtle enough that we know we're in the same place we started. The very able accompaniment of Patrick Mullins, who plays singing saw and drums and generates some well-placed blurts of electronics, seems to have helped coalesce the project into a much more developed and devoted musical vehicle for songwriter John Dwyer. Appreciated appearances by the always-good Mike Donovan aside, the songs rest on Dwyer's various voices and mercurial guitar playing. His craft is praiseworthy, and from song to recording to cover art, Dwyer's talent for creating a fully conceived work has never been clearer.

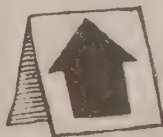
What is problematic is the distance he puts between himself and his OCS costume.

Though ostensibly about death and dying, these songs deal more in the realm of dreams. They are the hallucinations rising from that state of near-sleep, whether induced by fever or drugs, sex or insomnia. Each song is a reverie of murder and sickness, of self-destruction and tragic paths to physical and emotional ruin. Nearly all the songs tell the story of an "other," a person who may be an intimate reflection of Dwyer, but whom he surely isn't responsible for. The emotions are naked in much the same way that Dwyer and Mullins's collaged bodies appear naked in the CD's interior — a nakedness borrowed from another record.

Yet as the album drifts toward its finale, bits of hypnotic honesty peer out from the depths. The nearly final trio of songs — "I'm Coming Home," "Lili and Me," and the deeply dreamy "I Am Slow" — may absolve the preceding album's worth of character acting and aesthetic pantomime. They are genuinely sad, full of shame and resignation, and perhaps they reveal a truth hidden deep in every one of Dwyer's songs. ♦



TUNE IN
TURN ON
PIG OUT!





Kanye West

Late Registration (Roc-a-Fella)

Everybody's favorite truant is back in all his Louis Vuitton and Paper Denim glory. Kanye West, überproducer and lukewarm MC, is going back to school with his second offering, *Late Registration*. Better late than never, right? Fortunately, West is anything but behind the times with *Registration*. In terms of production, it's a stellar achievement slightly ahead of its era.

The intro revisits last year's *College Dropout*, with Bernie "I ain't scared of you muhfuckas" Mac kicking it off in his trademark drawl. The listener is then pulled right into West's vision with "Heard 'Em Say" (featuring Adam Levine of Maroon 5), sporting sweet keys and an easygoing vibe in spite of West's occasionally serious subject matter, which ranges from racism to music-industry pitfalls.

"Touch the Sky" is next to bat, and it's perhaps the highlight of the album. West flips and slows Curtis Mayfield's "Move on Up" into a celebratory masterpiece. He hits a few snags on the next handful of forgettable tracks and lyrics, although Paul Wall shines on "Drive Slow," and the screwed and chopped segment at the end of the song adds some Houston flavor. However, Common's all-too-common verse on "My Way Home" begs for the FF button.

The skits, all four of them, suck as always. West probably displays the most lyrical prowess on "Roses," spitting a capella about visiting his dying grandmother in the hospital. "Instead of sending flowers, we're the roses" is his explanation for his family. A dope concept and introspective verses to match make this one a winner.

Everyone's heard the Sierra Leone song, so that gets the skip button. Besides, the follow-

ing track features a guest appearance from ... Nas?! That's right, on "We Major," West enlisted his mentor Jay-Z's onetime arch-nemesis. Who knows if they still have beef, but it still must have been awkward to present the idea to the Def Jam president. The track itself is invigorating in a cinematic sense, but it grows a tad lackluster when it becomes evident that the "crescendo" goes nowhere. Which is pretty much the overall trend on *Late Registration*. It's often on the brink of inducing goose bumps but ultimately falls short, though not by more than mere inches. (Juan Pablo)

Marissa Nadler

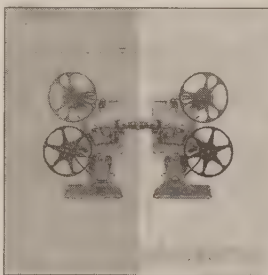
The Saga of Mayflower May (Eclipse)

Devendra Banhart, Joanna Newsom, CocoRosie, and others tickle and annoy me to varying degrees, depending on how far into the land of whimsy they travel and how willing I am to traipse along with them. In Marissa Nadler, however, I've found a singer-songwriter whose more traditional approach inspires consistent admiration or downright enrapturement. A balladeer in the classic sense, Nadler spins chilly melodic patterns, then blankets them with a crushed-velvet voice like Hope Sandoval's, though not as drowsy — she doesn't sound dooped, but rather as if she just swallowed a fatal poison masked in a delicious drink.

Such a scenario is fitting, because her second album is populated with more doomed maidens than Verdi's songbook. Rife with the tiny rituals of lonely women, *The Saga of Mayflower May*'s songcraft might not be struck by lightning à la Banhart's, or as funny as CocoRosie's perversity, but Nadler spins tales with an unnerving concentration that just might make her the best of the neo-folkies. In "Mr. John Lee (Velveteen Rose)," the narrator is more interested in a gal named Marie than she is in the title figure, maybe because Marie was his wife and she was the other woman. There's more to the story — suffice it to say that one of them has a date with a river. "Lily, Henry and the Willow Trees" also explores murderous terrain, although curiously, Nadler chooses not to sing a (admittedly alternate) brutal conclusion printed on the lyric sheet.

Nadler's use of archaic language isn't as precious as her peers', and while her guitar playing is delicate, there's always something sinister and decadent at the edges of the finery. "Yellow Lights" could be the loveliest of all the lovelies here, perhaps because she allows

the tiniest bit of modernity into her compositional approach, with Brian McTear's Hammond organ glowing behind her voice as it swings to and fro. Each of these 11 songs is like a perfume, intoxicating before it vanishes into thin air, leaving you with a lingering memory of being seduced and the desire to be spoiled again. Marissa Nadler plays Sept. 7 and 15, Hemlock Tavern, SF (415) 923-0923. (Johnny Ray Huston)



New Pornographers

Twin Cinema (Matador)

I never cared much for the New Pornographers: The buoyancy seemed forced, the gang vocals too cheerily over-the-top, the pop too glossily brazen. Wasn't the indie-rock supergrope simply the Polyphonic Spree on a manic breakfast-cereal high, without the cultie getups? With more pie-eyed Paul McCartney than beatific Beach Boys?

Perhaps I like the new New Porn, *Twin Cinema*, better because A.C. Newman made one of my favorite indie pop albums of 2004 and now has so thoroughly left his scent all over *Twin Cinema*. Despite a handful of tracks by Destroyer's Dan Bejar and a collaboration between Newman and John Collins ("The Jessica Numbers"), *Twin Cinema* does, in many respects, sound like a particularly full-bodied Newman solo release. "The Bones of an Idol" plugs into Newman's familiar chord changes and blows them out into choral ecstasy. The title track and "Use It" bounce with typical NP aggression — as if they're raring to be the alpha pups on the team-spirit troupe — before spinning off into unexpected tangents,

Continued on page 52

David Axelrod

The Edge: David Axelrod at Capitol Records 1966–1970 (Blue Note)

Mizell Brothers

Mizell: The Mizell Brothers at Blue Note Records 1972–1976 and Beyond (Blue Note)

One might theorize that, aside from Phil Spector and Burt Bacharach, most old-school producers stayed in the background as the artists they worked with headed for the limelight. But things have definitely changed since then. The rise of hip-hop and rap brought about the apotheosis of the star producer, whose touch could create the key hit to drive an album up the charts. It's in this climate that Blue Note has released compilations of the much-sampled David Axelrod and the Mizell Brothers.

Although Axelrod recorded critically acclaimed solo albums and scored hits with singer Lou Rawls and saxophonist Julian "Cannonball" Adderley, he suffered years of destitution and obscurity. Later, however, his work started showing up in cuts by DJ Shadow, Dr. Dre, and Madlib, showering him with royalties that eventually got him back on his feet. *The Edge: David Axelrod at Capitol Records 1966–1970* showcases why he became the samplee of choice in a compilation of choice tracks from his heyday. Though Dre made the clicking guitar intro of David McCallum's "The Edge" famous with his tune "Next Episode," the medieval horns and flute melody show the song to be much more than simply the sample. Elsewhere, Axelrod

and Rawls set a rap prototype with "Lifetime Monologue," a spoken word piece over drum break beats. The producer, however, comes into his own on his solo tracks. "The Smile," from his William Blake-inspired album, *Songs of Innocence*, showcases his characteristic use of funky beats, fusion guitar, and floating organum in the strings and horns. He also proves himself to be clued into the avant-garde through the piercing dissonance of *Songs of Experience*'s "A Divine Image."

Unlike Axelrod, brothers Larry and Fonce Mizell never stepped into the limelight. Instead, they used their signature combination of jazz solos, groovy rhythms, and smooth string, horn, and vocal arrangement on jazz-inflected funk and disco hits by A Taste of Honey and trumpeter Donald Byrd. Their self-curated compilation, *Mizell: The Mizell Brothers at Blue Note Records 1972–1976 and Beyond* proves how influential they have been. On the Byrd-performed "Design a Nation," the brothers create the blueprint for smooth jazz, but their urban grittiness drives away the genre's contemporary curse of being the soundtrack for bourgeois languor. The effortless beats on "Fallin' Like) Dominoes" shows why the brothers have been sampled by Nas, A Tribe Called Quest, and De La Soul. A new remix of another Byrd cut, "Think Twice," indicates the brothers have been listening to developments in vocal house, though the sonic update reveals how much their work was a product of its time. Still, both compilations effectively draw attention back to two bodies of work that continue to resonate in modern pop. (Alex K. Fong)

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R&B
LAVAY SMITH & HER RED HOT SKILLET LICKERS
TUESDAY, SEPT 5 8:10-10
ROCK
OK GO • THE REDWALLS
THE COLOUR
WEDNESDAY, SEPT 7 7PM-115
ALL AGES
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JONATHAN RICHMAN
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ROCK
MONKS OF DOOM
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18 AND OVER/ROCK
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MINIPOP
THE DRY SPELLS
FRI, SEPT 9 & SAT, SEPT 10
ROCK 9PM-115 SA/5/17DOOR
MICHAEL PENN
JESSE SYKES (DUO)
SUNDAY, SEPT 11 8PM-10
SEMI SKATED/SONGWRITER
BRANDI CARLILE
VIRGIL SHAW
MONDAY, SEPT 12 9:30-110
SINGER SONGWRITER
JILL SOBULE
JULIAN CORVELL
TUESDAY, SEPT 13 9PM-10
ROCK/POP
NIA AND JONAH
ALBUM RELEASE
AJ ROACH
DI ROMANAWSKI
WEDNESDAY, SEPT 14 9:30-112
SONGWRITER
STAN RIDGWAY
THURSDAY, SEPT 14 10PM-110
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grooves

From page 51

with cellos strewn throughout the former and a well-tempered piano grounding the latter. Judging from the endless zeal and punch they bring to nearly every song, Newman — or should we say New Man — and the New Pornographers still seem to be up for a good wallow in the electric wonderland of power pop.

All of which might add up to the equivalent of gorging on quality junk food — barring the mind-cleansing chime and Tijuana Brass textures of the closer, "Stacked Crooked." And Bejar's more eccentric contributions. Bejar's "Jackie Dressed in Cobras" drags you along with its melody, kicking and singing, while "Broken Beads" brings a proggy Brit dignity to the overwrought stop-and-start proceedings. "I suppose father always knows best," he creaks like a courtly, constipated David Bowie. "Yes, there is a war. It's much like the one I've been waiting for. Boys versus girls." Does pop this powerful — the Pornographers certainly never shy away from ditching the subtle and grabbing for the source — need a purpose to exist? It helps. *New Pornographers play Sept. 27-28, Bimbo's 365 Club, SF (415) 474-0365* (Kimberly Chyn)

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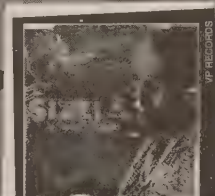
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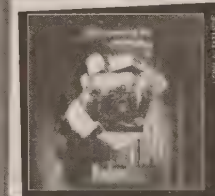
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CHARLIE HADEN
Not in Our Name

Charlie Haden's latest is a protest album devoted to American music and current political tensions. Like 1969's first Liberation Music Orchestra release, it's arranged by guitarist Carla Klesy. It's time featuring a wide range of compositions, from Dvorak's "Goin' Home" to songs by Pat Metheny and Bill Frisell.

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Noisettes
Three Months of the...

The debut EP from the southeast London, hazed-out garage rock 5-piece fronted by the supremely talented Shingai Shemwo, a vocalist and instrumentalist who sings like Billie Holiday on PCP.

598
EP



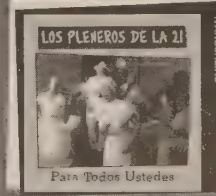
BOBBY PURIFY
Next to None

Of the great soul singers from R&B's golden age in the 1960s and '70s, Bobby Purify, a.k.a. Ben Moore, is perhaps the most underappreciated. Better to have it! vividly recaptures the entire expanse of first-generation Southern soul.

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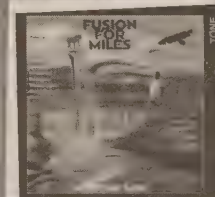


BRIAN MACLEAN
Let's Hear It for the Boys



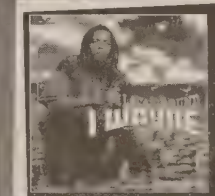
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Para Todos Ustedes

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For Miles

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ALASDAIR ROBERTS
No Earthly Man

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Alasdair Roberts

No Earthly Man (Drag City)

Scottish songwriter Alasdair Roberts drifts ever deeper into the territory of British Isles balladry with his third solo album, a collection of traditional (along the lines of 2001's *In the Crook of My Arm*) circulated over the centuries in Scotland, England, and Ireland. There isn't much frolicking in the greenwood to be found among these eight solemn tracks. *No Earthly Man* being mostly devoted to tales of shipwreck, lost love, fratricide, infanticide, and sweetheart-icide. In "Lord Ronald" a young man sickens and dies, offering a gallows punch line to a tale of poisoning; in "Molly Bawn" an equally unlucky fellow shoots and kills his intended, having mistaken her for a swan hiding in the brush; and Roberts finishes things off with a nice funeral dirge. Nodding to folk musicology tradition, the liner notes offer careful notations of the songs' provenance, including the recordings (largely from the 1960s and '70s) Roberts used to learn them.

It's not an easy album to love — too dismal to warm to quickly, the slow, discomforting tales of heartbreak and foul play left sparsely arranged. They take repeated listenings, and letting the chill of the stories sink in. Also, obviously, they've been told before, and Roberts's interpretations don't shine out the way so many tracks on 2003's *Farewell Sorrow* did. That album's original recordings, heavily traced with traditional phrasings, vocal mannensms, and instrumentation, show what Roberts can do when he's not so much playing by the songbook as leaving it open while he works. *Alasdair Roberts performs Sept. 14, 21 Grand, Oakland (510) 444-7263; Sept. 15, Hemlock Tavern, SF (415) 923-0923.* (Lynn Rapoport)

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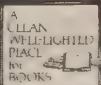
READINGS IN THE
NEW LIFE OF LEISURE
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Iraq embarrassments
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on Bret Easton Ellis,
a man of middle age
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Calendar of Events - September



Daniel Duane

Wednesday, September 7 at 7 PM

A Mouth Like Yours, by local writer and surfing aficionado Daniel Duane, is the story of an obsessive, highly-charged love affair set in San Francisco.



Lynn Freed

Thursday, September 8 at 7 PM

The essays in *Reading, Writing, and Leaving Home* by local writer Lynn Freed combine a memoir of her South African upbringing, reflections on the art and craft of writing, and an examination of the complex relationship between fiction and life.

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K.M. Soehnlein

Thursday, September 8 at 7:30 PM

Celebrate the publication of *You Can Say You Knew Me When*, the second novel by award-winning local writer K.M. Soehnlein. A love song to San Francisco, it's the story of a man caught between the guilt he cannot shake and the grief he cannot express as he attempts to map out his connection to his deceased father.



Bill Maher

Saturday, September 10 at 3 PM

You must purchase your books at ACWLP to get into the signing line.

Provocative, irreverent and wickedly funny, Bill Maher takes political satire to a whole new level. With his trademark incisiveness and wit, his latest book tackles everything from the serious to the

absurd. *New Rules: Polite Musings from a Timid Observer* is Maher's hilarious and thought-provoking attempt at bringing back those old-fashioned time wasters: courtesy, consideration and common sense.



Laura Joplin

Monday, September 12 at 7 PM

Love, Janis is the intimate biography of the queen of classic rock written by her younger sister, Laura Joplin. First published in 1992, this updated edition offers new insight into Janis' dreams and struggles.



Susanna Clarke

Tuesday, September 13 at 12 NOON

Susanna Clarke's brilliant, award-winning first novel, *Jonathan Strange and Mr. Norrell*, is now available in paperback. This compelling epic tale of nineteenth-century England is a story of two very different magicians whose intense rivalry changes the nation's history.



Michael Kimmelman

Tuesday, September 13 at 7 PM

For *New York Times* art critic Michael Kimmelman, art is life's great passion. His new book, *The Accidental Masterpiece*, explores how art can broaden our view of the world.



PICADOR'S 10TH ANNIVERSARY

Michael Chabon & Andrew Sean Greer

Wednesday, September 14 at 7 PM

Celebrate the tenth anniversary of the publisher, Picador USA, with two of its dazzling authors: Michael Chabon and Andrew Sean Greer. Michael Chabon won the Pulitzer Prize for *The Amazing Adventures of Kavalier and Clay*. Andrew Sean Greer's latest novel is *The Confessions of Max Tivoli*.



Jacqueline Winspear

Thursday, September 15 at 7 PM

Maisie Dobbs returns in *Pardonable Lies*, the third novel in Jacqueline Winspear's best-selling series. The London investigator faces grave danger and haunting memories in order to resolve the mystery of a pilot's death during WWI.



Anita Diamant

Monday, September 19 at 7 PM

Anita Diamant, author of the acclaimed bestseller *The Red Tent*, once again gives voice to those long silent in her new novel, *The Last Days of Dogtown*. Drawing on a true story, she brings to life the remarkable women and former slaves in a dying New England town in the early 1800s.



Katia Noyes & Ali Liebegott

Tuesday, September 20 at 7 PM

Queer girls hit the road: Katia Noyes' debut novel, *Crashing America*, follows a restless Californian across the country in search of peace and stillness. *The Beautifully Worthless* by Ali Liebegott is an epic poem/novel-in-verse about a poet/waitress' quest for hope and meaning to help her make sense of the world.



Barbara Ehrenreich

Wednesday, September 21 at 7 PM

Barbara Ehrenreich's important bestseller, *Nickel and Dimed*, explores the economic challenges facing low-wage workers. Her powerful new book, *Bait and Switch*, looks at another hidden realm of the economy—the white-collar unemployed. It is a searing exposé of economic cruelty where we least expect it by one of America's sharpest and most original social critics.



Andrea Mitchell

Thursday, September 22 at 7 PM

NBC Chief Foreign Correspondent Andrea Mitchell began her pathbreaking career as the quintessential girl reporter and quickly became one of the first women in broadcast news. *Talking Back... To Presidents, Dictators, and Assorted Scoundrels* is her frank, engaging, behind-the-scenes new memoir. She offers her front row perspective to the world of politics and, as the wife of Alan Greenspan, her unique personal perspective into the glamorous Washington social scene.



Alan Alda

Friday, September 23 at 7 PM

You must purchase your books at ACWLP to get into the signing line.

ACWLP is delighted to welcome beloved actor-writer-director Alan Alda. *Never Have Your Dog Stuffed* recounts the turning points in his life, and the lessons they've taught him. As you'd expect from the man who brought to life M*A*S*H's Hawkeye Pierce, his new memoir is written with humor and wisdom, compassion and honesty.



Pamela Paul

Monday, September 26 at 7 PM

Pornography is so prevalent that it is infiltrating everything from our marriages to our children's ideas of sex and sexuality. Journalist Pamela Paul, whose first book coined the phrase "starter marriage," exposes the "pornification" of American culture in her new book, *Pornified*.



Jim Lynch & Miriam Toews

Tuesday, September 27 at 7 PM

Jim Lynch's beautiful first novel, *The Highest Tide*, is the story of a precocious 13-year-old and the summer his life changes forever. Miriam Toews' first novel, *A Complicated Kindness*, now in paperback, is the spellbinding coming-of-age story of a teenager whose family is shattered by fundamentalist Christianity.



Mary Matsuda Gruenewald

Wednesday, September 28 at 7 PM

Looking Like the Enemy is Mary Matsuda Gruenewald's powerful new memoir of her teenage years in a Japanese-American internment camp during WWII.



Candace Bushnell

Thursday, September 29 at 12 NOON

Welcome back to Candace Bushnell, best-selling author of *Sex and the City* and *Trading Up*. Her enthralling new novel, *Lipstick Jungle*, is the story of three sexy, powerful, 40-something career women who will do anything to get ahead and stay ahead.



Robert Hicks

Thursday, September 29 at 7 PM

During the Civil War, Carrie McGavock was famous throughout the South for tending to the dying soldiers wounded at the calamitous Battle of Franklin. *The Widow of the South* by Robert Hicks is an epic tale of love and war based on her legendary true story.



David Rakoff

Friday, September 30 at 7 PM

Don't Get Too Comfortable, the new collection of essays by David Rakoff, author of *Fraud*, is a hilarious look at the excesses of contemporary American culture. Rarely have greed, vanity, selfishness, and rapidity been so mercilessly and wittily portrayed.

Join our reading group!

Saturday Morning Book Group

10-11:30 am

Join us for coffee, cookies and conversation. You're welcome to drop in on any meeting.

September 3 with David

Lincoln by Gore Vidal (Vintage; \$16)

"I never enter Lincoln's mind and, unlike the historian or biographer, I do not make magisterial judgments. What I aimed to achieve was balance. Hay admired Lincoln, Chase hated him, Mary Todd loved him, and so on. I am reflecting upon the nature of fact as observed in fiction, and, indeed, fiction in fact." — Gore Vidal, from his essay, "Lincoln and the Priests of Academe." We'll talk about whether he succeeded.

September 17 with Christina

Midnight's Children by Salman Rushdie (Penguin; \$15)

This 1980 Booker Prize-winner starts off simply enough: two children, born on midnight of August 15, 1947 — the moment India achieves its independence — are switched in their bassinets. A magical, unpredictable masterpiece, *Midnight's Children* soon becomes a family saga about the birth and maturity of a land and its people.



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house hunter by michelle tea

Space invaders

Ill Roberts, the managing editor of San Francisco's indie science fiction press, Tachyon Publications, throws open the door to the Potrero Hill Victorian that houses the upstart operation. "We have a security system in the form of a German shepherd," she half-warns, half-laughs, and I half-imagine, just for a moment, that perhaps the dog is a robot? But no, a picture taped to a filing cabinet in the sky-blue office shows a big-eared, flesh 'n' blood shepherd, its sneaker-size tongue rolling out of its mouth. I plan on tripping zero alarms during my afternoon visit to Tachyon.

Roberts wears glasses and a shirt with an enthusiastic-looking hot pink monster on it, and she's got lots of energy for science fiction. Tachyon's publisher, Jacob Weisman, is more subdued, but then the guy got back from the World Science Fiction Conference in Glasgow only yesterday, and he's got to be pooped. Clad in a T-shirt, his salt-and-pepper beard neatly trimmed, he lets me grill him on the workings of his decade-old press.

"I was going to be a science fiction writer and had to put that on the back burner." Choosing instead to pursue journalism, Weisman did sports reporting until desktop publishing arrived, changing everything. "You didn't have to move to New York, become an editor, and work your way up the chain for 20 years before getting to do what you want to do," he sighs gratefully. He decided to take a chance and launched Tachyon by reprinting a spate of worthy genre classics that had fallen out of print, beginning with Wayne Wightman's *Ganglion*.

Tachyon continues to locate beloved, overlooked works for republishing, as well as solicit new works by contemporary authors. The press's short-story collections include the annual anthology of stories honored with and short-listed for the Tiptree Award. Named after the accomplished, elusive science fiction author James Tiptree Jr., the award honors sci-fi literature that explores or expands concepts of gender. Past honorees include Nicola Griffith, Ursula K. LeGuin, and Kelly Link. The *James Tiptree Award Anthology 1*, subtitled *Sex, the Future, and Chocolate Chip Cookies*, announces its intentions in a bold introduction.

"The judges don't look for work that falls into some narrow definition of political correctness," cofounder Pat Murphy says. "Instead they seek out work that is thought-provoking, imaginative, and perhaps even infuriating."

In keeping with the Tiptree's self-identification as an "award with attitude," the tales in the debut anthology include Ruth Nestvold's story about a female xenolinguist's visit to a planet where females speak their own language, an excerpt from Ursula K. LeGuin's talk on the limits of "genre" — a word she likens to "a good screwdriver that's all bent out of shape because some dork tried to pry paving stones apart with it" — and Carol Emshwiller's creepy, militaristic "Boys."

Also included are short pieces by the award's namesake, whose biography is the stuff fantasy and gossip are fashioned from. "In the late '60s, early '70s, there was a writer, James Tiptree Jr., who very quickly won all the major science fiction awards," Roberts begins. "But no one knew who he was. They knew he'd grown up in Africa, that he had a doctorate in experimental psychology. After about 10 years of protecting the identity, it turns out James Tiptree is actually a woman named Alice Sheldon."

"There was one story that was nominated for a Hugo, science fiction's top award," Weisman says. The award was being offered based on Tiptree's uncanny ability to portray the fairer sex. "She declined the award because of that," he continues. "And that led to the discovery of who she really was."

Although Sheldon's identity turned out to be a great *ha-ha* on sexist scholars — who, due to the masculinity of the prose, had poo-poo'd the possibility that the great man was a woman — her life held scant future laughs. "She committed suicide," Roberts informs me. "Her husband was terminally ill, and she shot him and herself." Tachyon has gone on to reprint the Tiptree collection *The Smoke Rises Up Forever*. "For me, reprinting this book was a huge deal because I love Tiptree's work," she says. "The stories Tiptree writes turn out to be about biology, gender, and sex."

Such subjects are the stuff much of Tachyon's list is made of. Also ahead for the award-winning press is its first comic book, Stephen Notley's latest *Bob the Angry Flower* collection, *Dogkiller*. Tachyon celebrates its 10th year in business with a blowout at Borderlands Books, in the Mission, and will continue producing, as its motto promises, "science fiction for grown-ups."

"I think that a lot of people who are really bright discover science fiction at a point in their life when they're most socially vulnerable," Roberts muses. "It's intellectual and stimulating in a way real life is not, because real life is painful and awkward. Plus, the sheer imagination is incredible. There aren't limits. I like that. I don't like being told what we can't do," she says with a bright laugh. "We're all a bunch of rebellious nonconformists." ♦

Celebrate Tachyon's 10th anniversary Sept. 24, 2-6 p.m., Borderlands Books, 866 Valencia, SF. Guests include Terry Bisson and Peter Beagle.



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STAFF

EDITOR

Paul Reidinger

ART DIRECTOR/COVER PHOTOGRAPHER

Mirissa Neff

CONTRIBUTING WRITERS

Chaim Bertman, Stephen Beachy, Tom Gallagher, Michelle Tea, Alexandra Yurkovsky

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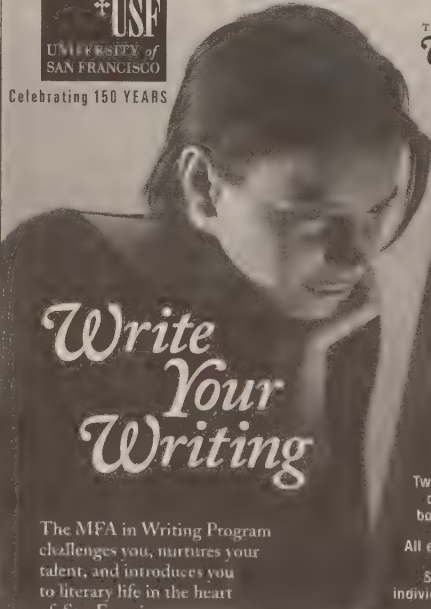
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Educating Minds and Hearts to Change the World

American idle

A literary guide to the slack-off life

BY DAVID MOISL



GUARDIAN PHOTO BY AMISSA WEIT

Americans today have longer work weeks and less vacation time than people in any other industrialized country. Number one again! Paradoxically, the result of all this hard work is not the prosperity and leisure we've been promised but rather, as Tom Hodgkinson, author of *How to Be Idle*, puts it, increased anxiety and ill health.

"A recent UN report stated that work kills two million people per year," Hodgkinson writes. "That's an amount equivalent to two September 11 disasters every day. Yet I see no 'War on Work' being declared by governments around the world."

Your bosses want to keep you running the hamster wheel and producing endlessly, so they try to convince you that idle hands are the devil's tools, as the proverb goes. But as the authors of *Time Off! The Unemployed Guide to San Francisco* point out, "Ironically, too much time 'producing' means not enough time to explore, create or invent." It must have been by gross oversight that idleness was not included in the Declaration of Independence next to the American ideals of liberty and the pursuit of happiness.

Say no to jobs!

While *How to Be Idle* addresses the "conflicting emotions of pleasure and guilt" surrounding an idler's life, it fails to address the financial front. From a book that includes the words "how to" in the title, one would expect not just actual tips on how to get more lazy but also sufficient financial advice that enables one better to live that lifestyle. Granted, idleness is a state of mind, but without money it's hard to reach that state. *Time Off!* acknowledges that stuff like this is important and encourages you to live a minimalist lifestyle or at least become more moderate: brewing your own coffee instead of going to the coffee shop, borrowing books from the library, "gym slutting" (going from one free trial membership to another), and generally adopting more frugal habits. *Bonjour Laziness* has a slightly different take

on indolence. While it definitely promotes a slacker philosophy, the author, Corinne Maier, concedes that most people simply have to work, so she takes a "slack off at work" approach.

Maier thinks the first realization people need to have is that work is solely a place to make money and not an environment for self-fulfillment. Business promises that it can unlock people's true potential and liberate us, but that sounds eerily close to the Auschwitz inscription *Arbeit macht frei*: Work will set you free. To Maier this so-called freedom is akin to what "pornography is to sexual liberation: a poor substitute." Once you understand that, her book "will help you take advantage of the firm you work for, which up until now has been taking advantage of you. It will explain why it's in your best interest to work as little as possible, and how to undermine the system from within, without appearing to do so."

A runaway best seller in France (270,000 copies sold), *Bonjour Laziness* is basically a pamphlet (presumably written during work hours) on doing as little as possible — and getting away with it. Maier, a hopelessly overqualified woman who studied economics and politics with additional education in psychoanalysis, works in a mediocre job at the French energy corporation Electricité de France. Presumably, the company now regrets having employed such an intelligent woman with a talent for comedy and subversion. In fact, since her self-help-book-with-a-twist (it's antimotivational) undermines the work ethic and morality, EDF initially sought to punish Maier. However, after increased media attention on the conflict, which in turn raised sales, the company refrained from pursuing any disciplinary action.

Taking issue with ridiculous company "philosophies," Maier calls for "active disengagement" from the giant sham that is the world of business. By forcing people to dress like puppets all week and speak in gibberish office talk, the corporate world is dehumanizing, she argues, reducing employees to pieces of machinery.

"Your perceptions, your feelings, your ambition, must be translatable into spreadsheets and graphs," she writes.

Although Maier makes her case with wit and style (including chapter titles such as "The Idiots You Rub Shoulders With" and "Corporate Culture: Culture, My Ass!"), at times the book reads like a long train of thought or a rant. Generally, she advises the children of the middle class to bail out by heading into the arts, sciences, or teaching, "or by withdrawing partially from the corporate world, middle finger elegantly raised as a parting gesture."

Time Off! The Unemployed Guide to San Francisco starts by challenging the assumption that your job is your identity and sees unemployment as a chance to get "reacquainted with your non-work self." This slacker's manifesto from and about the City That Knows How aims to redefine and celebrate joblessness and "hails the benefits of working

price theater tickets, *Time Off!* encourages all locals to become tourists. In fact, the authors believe unemployment can help you open your mind, as expanding your horizons is a big part of the practice of leisure: "A horse with blinders only sees the racetrack; an over-employed San Franciscan only sees the job. Downtime rips those blinders off, leaving us open to new encounters." The book is not always seamlessly guidebook and unemployment advisor at the same time, however. In a section on international travel, for example, it completely ceases to be a San Francisco guide.

In characteristic socially minded San Francisco fashion, *Time Off!* encourages you to "share the leisure" and volunteer. Not only is this a good way to give something back to the community, but according to the authors, it can be a good way to network and (yikes!) find a job again. That's right; the last two chapters of the book are actually devoted to getting back into the working world. *Time Off!* takes a different approach to that of *Bonjour Laziness*: If you find something you like, say the authors, it won't feel like work all that much. But don't worry; with their concept of "leisurely work," they still recommend taking breaks and (covert) naps, playing hooky, and generally keeping the slacker spirit that, with luck, you discovered during your unemployment stint. And if working just sounds too frightening, you could always go back to school, since "academia can make a superb cocoon for the *leisure connoisseur*."

One such true, self-proclaimed connoisseur is Hodgkinson, who has been editing his antiwork magazine, *The Idler*, in England since 1993. While his critics will surely call him immature for encouraging being lazy and getting wasted, to his credit he backs up his philosophy with bits of wisdom from great thinkers, poets, and idlers through the ages; these eminenences include Oscar "doing nothing is hard work" Wilde, D.H. Lawrence, Mark Twain, and Marcel Proust.

Spiced up with Hodgkinson's British brand of humor and quirkiness, the book's core argument is that idleness is really our natural state. Hodgkinson promotes sleeping in, skiving ("the skiver is stealing back time that has been stolen from him"), getting drunk at lunch, embracing hangovers, slow eating, dozing, fishing ("a superb way of doing nothing [that] legitimizes idleness"), smoking, drinking beer, stargazing, imaginary space-travel, daydreaming, rioting ("paradoxically, idlers are given to riot ... he would rather not riot, but when his right to be lazy is attacked, he may be roused to activity"), and meditating ("where doing absolutely nothing for hours on end is elevated to the level of a spiritual quest").

To Hodgkinson the true idler is nothing more and nothing less than a "student of the art of living." *How to Be Idle* is the most political of the three books. Whereas *Time Off!* manages to hide politics behind a facade of being just a fun city guide, Hodgkinson is an anarchist at heart who proposes disobeying all rules and taking control of your own life.

Workers of the world: Quit!

Maier hopes to show you that "if you have nothing to gain by working hard, you don't have much to lose in doing nothing." And the true idler, according to Hodgkinson, "believes that the deferral of pleasure in service of an imaginary future of stability is a bourgeois myth." Whoever thinks, "I really miss work" when watching a beautiful sunset while enjoying some time off simply must be criminally insane. Hodgkinson puts his main argument for withdrawing from the rat race succinctly: "The difficulty is that we get ourselves caught in a double bind: we work so hard that we do not allow ourselves time to dream, and therefore we continue to work hard because we have not had the time to dream up an alternative." So get to it. Stop working, and start living, or, in the words of French philosopher Guy Debord: "Free the Passions! Never Work! Live without Dead Time!" ♦

HOW TO BE IDLE

By Tom Hodgkinson, Harper Collins, 286 pages, \$18.95.

BONJOUR LAZINESS: JUMPING OFF THE CORPORATE LADDER

By Corinne Maier, Pantheon, 137 pages, \$16.95.

TIME OFF! THE UNEMPLOYED GUIDE TO SAN FRANCISCO

By Dean LaTourette and Kristine Enea, Leisure Team Productions, 395 pages, \$19.95 (paper).

less and playing more." Not only do the authors, Dean LaTourette and Kristine Enea, tell you what to do with your time when you've been handed the pink slip, but they also actively advocate becoming unemployed and rediscovering your city. After all, "San Francisco offers so much to explore at such little cost." Appropriately, the mascot of the book is the seal, the San Francisco icon usually found dozing in the sun.

The book gives you plenty of tips on how to spend your newfound free time without spending too much cash, initially concentrating on how to keep busy during the hours from nine to five. From free walking tours, free days in museums, and street fairs to half-

JIM STEINMEYER — TUESDAY, SEPTEMBER 6, 7:00 PM



He was one of history's greatest—and oddest—performers. He mystified his contemporaries, including Houdini. He was never who he appeared to be. **The Glorious Deception: The Double Life of William Robinson, aka Chung Ling Soo, the "Marvelous Chinese Conjurer"** unveils the many secrets behind the enigmatic magician whose infamous death stunned the world. Acclaimed magician and author **Jim Steinmeyer** will speak about his enthralling new book.

KIM ADDONIZIO — FRIDAY, SEPTEMBER 9, 7:00 PM



With a poet's ear for fresh, evocative language and a deft humor that exposes her character's many foibles, **Kim Addonizio** captures the messiness and unexpected beauty of life. In **Little Beauties**, this acclaimed poet and short story writer has authored a debut novel filled with hope for finding meaning and love in the maddening muck of everyday existence.

CHARLES R. CROSS — TUESDAY, SEPTEMBER 13, 7:00 PM



Since his death in 1970, **Jimi Hendrix**—who is still revered by many as the greatest electric guitar player of all time—has sold over 50 million records. Coinciding with the 35th anniversary of Hendrix's death, **Charles R. Cross** has authored **Room Full of Mirrors: A Biography of Jimi Hendrix**. Meticulously researched and based on more than 300 interviews, this landmark book recounts the entire arc of Hendrix's legendary life.

ANNIE PROULX & JULIE ORRINGER THURSDAY, SEPTEMBER 15, 7:00 PM



The new, addictively clever **Paris Review** anthology is not a self-help manual; rather, it is a wicked elaboration on the human effort to overcome—and instigate—trouble. Who hasn't survived a tax audit, a snowstorm, a break-up, or presided over a murder? Join contributors **Annie Proulx** and **Julie Orringer** as we celebrate the publication of **The Paris Review Book of People with Problems**.

This Booksmith sponsored event will take place at the **All Saints Church** (1351 Waller Street) in San Francisco.

MARTHA SOUTHGATE — WEDNESDAY, SEPT. 21, 7:00 PM



The *New York Times* hailed **Martha Southgate's** novel, **The Fall of Rome**, as "powerful," while *Essence* lauded it as "a bracingly honest look at race, class, and self-acceptance." With **Third Girl from the Left**, Southgate brings her acute vision and emotional scope to a even larger canvas—the story of African-American women struggling against all odds to express what lies deepest in their hearts.

TERRY PRATCHETT — THURS., SEPT. 22, 7 PM



Koom Valley? That was where the trolls ambushed the dwarfs, or the dwarfs ambushed the trolls. Anyway, it was long ago and far away. **Sam Vimes**, however, is going to see the battle fought again if he doesn't solve the murder of a dwarf. Unfortunately, Vimes must go home to read **Where's My Cow?** to his little boy. There are some things you simply have to do! One of them is experiencing **Terry Pratchett** read from the just-published **Thud!**, the 30th *Discworld* book.

This Booksmith sponsored event will take place at the **Park Branch Library** (1833 Page Street) in San Francisco.

TOM ROBBINS — SATURDAY, SEPT. 24, 7 PM



Unconventional, unclassifiable, and sometimes controversial, **Tom Robbins** is a writer unlike any other. **Wild Ducks Flying Backward: The Short Writings of Tom Robbins** collects various works (some never before published) including essays, travel articles, short stories, tributes to actors, musicians, sex kittens, and thinkers, song lyrics, poems, and musings on subjects ranging from the joys of eating tomato sandwiches to the merits of Picasso's *Guernica*.

This Booksmith sponsored event will take place at the **All Saints Church** (1351 Waller Street) in San Francisco.

Please note: This is a ticketed event. Tickets are FREE with the purchase of Tom Robbins' new book from The Booksmith. Books may be purchased at our store starting August 30th, or at All Saints Church on the day of the event. Doors open and books go on sale starting at 5:30 pm.

Alan Lew — Tuesday, September 27, 7:00 pm



For the past ten years, **Rabbi Alan Lew**—cofounder of the country's first meditation center connected to a synagogue—has been teaching his congregation how two ancient traditions can shed light on each other in electrifying ways. His work with these practices—classical Jewish observance and Zen-style mindfulness meditation—is now available in **Be Still and Get Going: A Jewish Meditation Practice for Real Life**.



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The *Lit* interview: Retort

In *Afflicted Powers*,
war is still the force
that gives us meaning

BY ROB ESHELMAN

The recently published book *Afflicted Powers: Capital and Spectacle in a New Age of War*, written by a collective of authors organized under the banner "Retort," scrutinizes the nature of global politics in the shadow of the Sept. 11, 2001, aerial bombardments of New York and Washington, DC. Retort poses a vast array of questions, but essential ones, they argue, in beginning to grasp our present state of affairs. Did the Sept. 11 attacks usher in a new era, and have the methods of colonial expansion changed in light of them? Do the "peak oil" and "blood for oil" arguments fully explain the United States' rush to invade Iraq? Was this invasion a departure from the status quo or just the most recent episode in a state of permanent war, presided over by the US, since 1945? Why has the US maintained the appearance of inextricability with a failed state — Israel? What is the genesis of revolutionary Islam? And how does the left respond to vanguardist efforts in light of those from al-Qaeda?

Recently, I sat down with Iain Boal and Joseph Matthews and spoke with them about a few of the ideas they take on in *Afflicted Powers*.

Bay Guardian: In *Afflicted Powers* you describe our time as "a lethal mixture of atavism and newfangledness." Explain.

Joseph Matthews: What we are trying to get at is that the crude military maneuvers of the American state seem to harken back to an earlier era of colonial invasions and occupations. At the same time, there is a highly technologized war of appearances between a sector of revolutionary Islam — at this moment particularly al-Qaeda — and the West. What we argue in the book is that imperial expansion by the American state has never receded and, in fact, has accelerated since the end of the Second World War, through the cold war and after. So there is a state, now, of almost permanent war in this most highly modern of moments. The notion that the bombing and invasions of Iraq and Afghanistan are somehow an atavistic moment, a return to some earlier gunboat era, is part of the false notion, which people have come to ac-

cept, that capitalism now operates smoothly along lines of trade and global corporate expansion and that the guns have been put away. No, we argue, in fact, the guns were never put away; they were simply used at different places, at different times, and their use called by different names. But simply because there aren't always declared wars doesn't mean that war hasn't been a constant element of the State's expansion for the last 50 years.

Iain Boal: The way we put it in the book is, "A brute return of the past, calling to mind now the scramble for Africa, now the Wars of Religion, is accompanied by an equally monstrous political deployment of — and entrapment in — the apparatus of a hypermodern production of appearances." So that is the weird mixture of atavism and newfangledness.

AFFLICTED POWERS: CAPITAL AND SPECTACLE IN A NEW AGE OF WAR
By Retort (Iain Boal, T.J. Clark, Joseph Matthews, Michael Watts). Verso Books, 211 pages, \$16 (paper).

JM: Not that one is replacing the other or one exists and the other doesn't, but they go on simultaneously and have been doing so in sometimes hidden ways. The world has been full of war, constantly, in the service of empire, for the last 50 years. Yet, in most people's minds, at least in the global north, there are short periods of war, but it's mostly a matter of neoliberal adjustment. Well, neoliberal adjustment is always backed up by the gun.

BG: Right, the "invisible hand" of the market is in need of the repressive forces of the State. Some within the anticapitalist globalization movements seem to have looked at their efforts solely as a struggle against unfair trade agreements rather than as a struggle against the violent actions of the State acting in support of capital.

IB: Well, it was very noticeable that none of the slogans at Seattle in 1999, I think, were drawing attention to the war machine of the US empire.

JM: But our argument is that, particularly in the global south, resistance movements have always known that the suits are backed by the guns. Partly because they have colonial memory and partly because

the guns are on the ground, in the streets — they are not hidden away as they are in the north. It's that reality that we try to capture in *Afflicted Powers* with the term "military neoliberalism."

BG: In the chapter "Permanent War," you draw a distinction between being for peace and being against war.

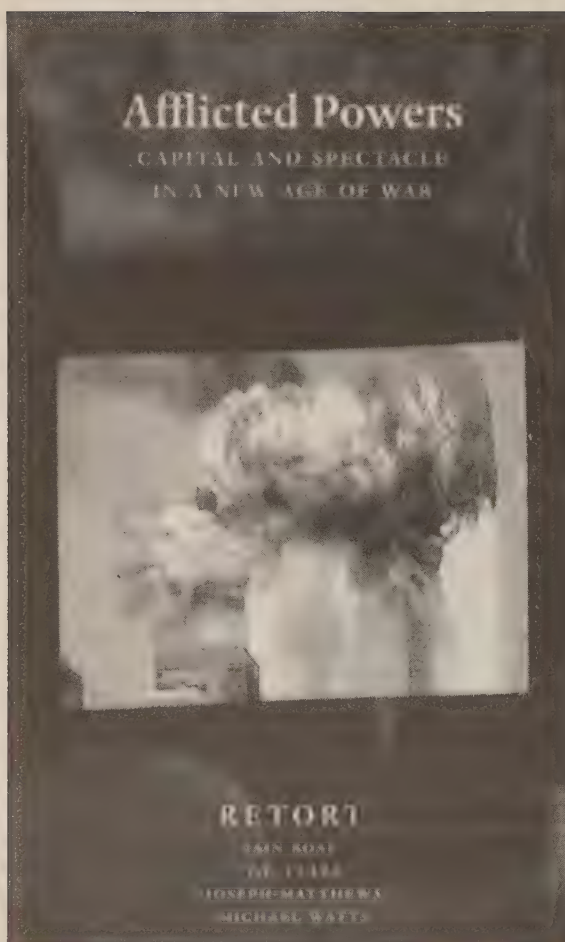
IB: The impulse behind the book, as it turned out, was in a broadsheet produced precisely because we didn't want to go into the streets under the sign of peace. We felt that the notion of peace was much too partial. And so we felt we had to produce something that would amount to a critique of peace, and that was why the broadsheet was called "Neither Their War, Nor Their Peace."

BG: The notion of peace was too partial to what?

JM: Partial to an analysis of what imperial efforts were on an ongoing basis around the world. The notion that something called "war" is fundamentally different from something called "peace" has simply become untrue. The continuing effort to globalize, to primitively accumulate more and more of the world's peoples, resources, commons, and the distinction, although it is a real one, of course, that dropping bombs on Baghdad is different from sanctions, but both produce massive numbers of deaths in the service of expansionist interests, is part of what we feel is so dangerous about using the term "peace" as the sign that we want to align ourselves with. If the State appears to recede to something that is commonly thought of as peace, then what happens is that most people turn off their sensors about what is really going on in the world.

BG: It's argued that the invasion of Iraq was about securing a steadily depleting supply of oil, that resource scarcity was the motivation. You take a decidedly different view.

JM: Of course, we recognize in *Afflicted Powers* that oil is a massively important commodity in the world and that interest in the Middle East is extraordinarily heightened because of this. But, in the same way in which we didn't want to march under the sign of peace, we didn't want to march under the sign of "No Blood For Oil," because we didn't



believe the blood was being shed for oil. Many people have come to realize, in the couple of years since the invasion, that the amount of oil flowing to the West is relatively unchanged by the war. And no one in the US oil industry, or the US state, is particularly bothered by that, because the short-term control of oil was never in doubt. Oil will run out eventually, but for the foreseeable future, the flow of oil is going to continue unabated. Whether it was under Saddam Hussein or anybody else, the struggle has always been, as we argue in the book, over the balancing of price and availability for Western consumers and high profits. It's always been about managing oil and its price, never about the quantity of oil.

BG: So you are saying that it is not necessarily a reflection of the US government's or US oil companies' fears over a dwindling supply of oil, but rather over a desire on their part to control the production and distribution of oil.

IB: Right. It is in very much the same way that thousands of children die in the world each night not because there isn't enough food in

the world. In fact, the history of capitalism is the history of the production of scarcity. The reason that the American left in particular needs to attend to this is because we are very prone to accepting arguments about scarcity, partly because we live in a world in which the production of scarcity, artificially, it must be said, is something that surrounds us all the time.

JM: What we are essentially arguing is that the history of oil in the modern world has always been a history of arrangements, deals, manipulations of scarcity, price fluctuations, and never about its finiteness. There is no agreement among experts about when the peak of oil production will come. And remember, the arguments are only about when "the peak" will be reached, not when oil will run out, right? So we're talking about, I think someone is quoted in the book ...

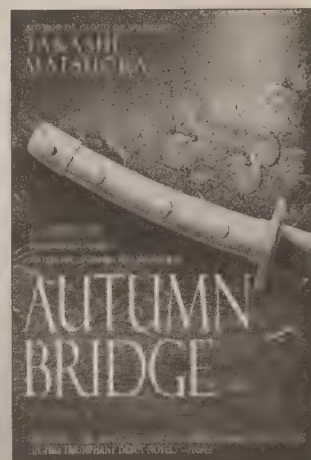
IB: Sheikh Yamani.

JM: That's right, Sheikh Yamani, that the Stone Age didn't end for the lack of stone. ♦

Rob Eshelman is a writer who lives in San Francisco.

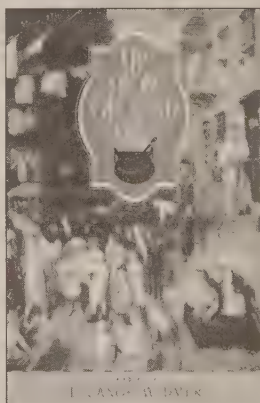
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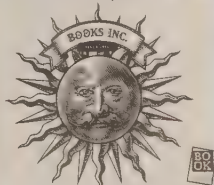
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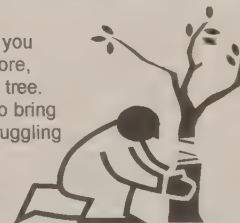
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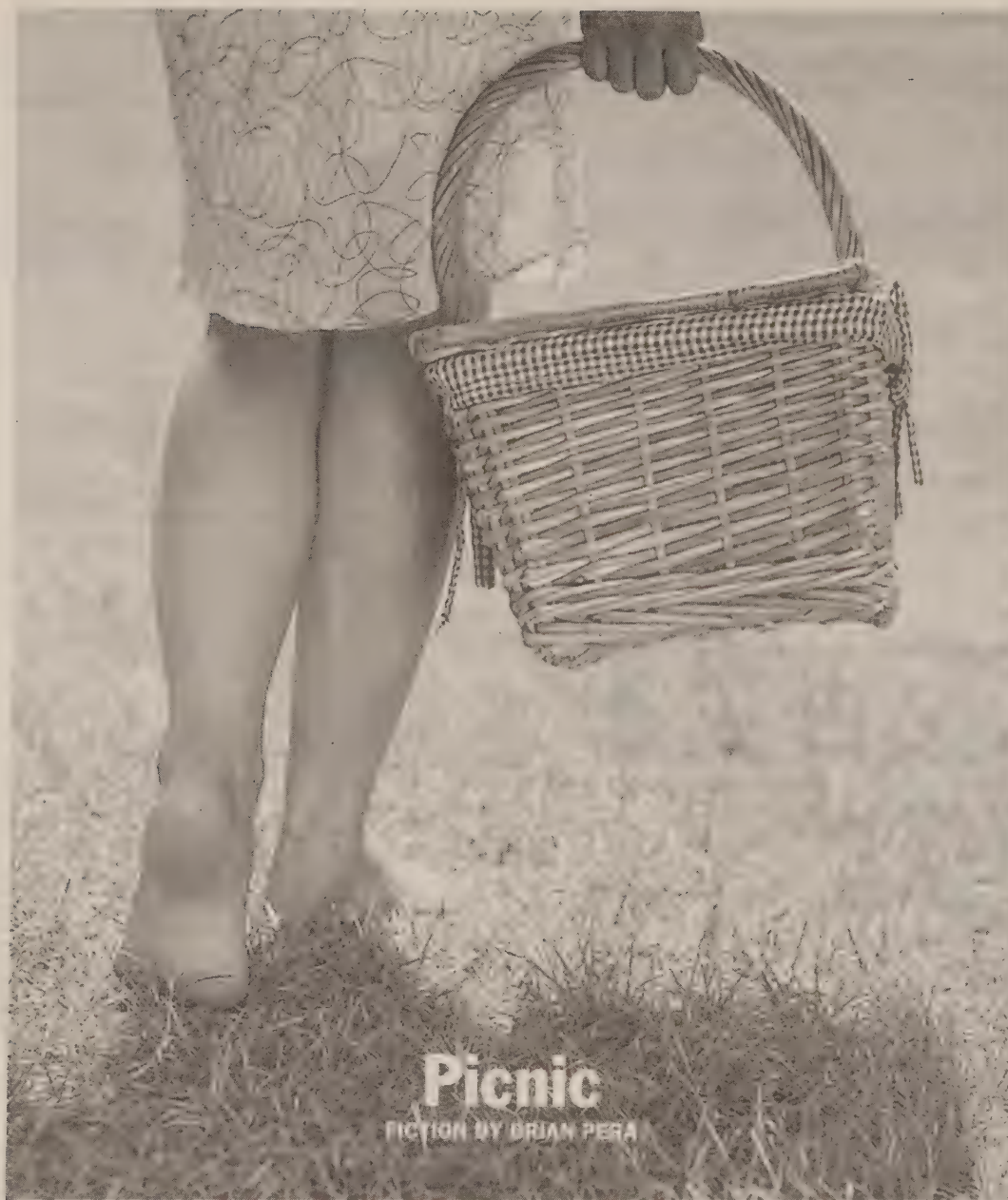
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I t was cold for August and raining outside, so I spent half the morning watching myself on TV. Waiting for him to call, I played the second of my first two videos, the only two I still own. I watched the one with all of us at the piers or the docks or whatever the set was supposed to be, with the fog rolling in and background noise and the disco music and the dog barking in the background. Even now I think I was the best thing in the whole movie, even in the sailor hat and the bikini, with the dialogue they gave me, all that mumbo jumbo, words I would never in a million years use, I made it look right. I made it look so natural you can't even hear the guys directing us, whereas the others just kept giggling.

"Pretend you were out at sea," they told me,

the guy behind the camera and the one who stood there watching everything with his eyes screwed up. "You haven't had sex in months." There was Viagra on the set and they had porn magazines out there too. You don't have to feel it, they said, just look like you do. The second they called action, I went off inside my head, to Figueres, to back when I was a kid — me, my mom, and her mom, out on a picnic, like we used to do. A blanket spread out on the ground, red and white checkered. If you looked close enough, you could see tiny trails of ants looping over it like the embroidery on my sister's shawls. The fan these guys had going was the breeze, which ran through the branches overhead and made the leaves move and shimmer like sequins. The lights they aimed at us were hot like

the sun and made us sweat, even with so little on. The muslin we kneeled on scratched my skin. The barking broke my concentration.

It was pandemonium on the set, with all the gawking and the chatter and the noise from the equipment they were using, that stupid dog, but in my head we were all together. I shut things off and barely took in the guys I was doing the scene with. I heard them giggling, but it was like something I was trying to remember from a dream the night before. They snickered like girls, like my mother and her sisters telling jokes out of my father's earshot. Even now, when I watch the scene, it takes me back. Not to that day and the set and the money I got and how I spent it almost as soon as I left the building, but to Figueres, just 10 years ago,

The tree waved and you fell behind
the waving tree, no one left to bother.
I fell in torn clothes, my muddy make-up
the shit you might have done
and did do, all over your face
it's got you

And you're carrying
such a load, it's an ass's load.
A dozen faggots of I don't know what
the bundle shifted, what am I
in my medallions supposed to
lend a hand? I'm holding
grapes and a phone.

You ready then your shouting
at the fly, the fly murderer.
Put it in your purse, O
differently blessed, another
hit from DJ Mom and MC Dad
I'm sleeping on which part of
the word you love to make me say
so many

Wild at the contest,
one side mocks another.
Whose past is cock-related
whose rose's bud's the fattest
Burr in the mind, in fact
I'm startled that you'd ask me
because he's been my friend forever
And you and I don't go back all that far at all.

David Larsen

laying my head in my mother's lap, looking up to the trees and through the branches to the sky, where the sun sparkled.

I was smoking a joint and I had some coke, too. I watched the scene over and over again, up to the part where the one had me bent over the crate and the other, the one with the lisp and the giraffe tattoo, was slapping my ass. I had it on rewind mostly, so we were all sped up and wavy. The fog tumbled back and forth across the screen like the cloud of smoke after a disappearing act. I was killing time, lost in thought, waiting for the American to call. He'd called the night before, to remind me again. Between one and two, he said, depending on when he got done with his meetings. He couldn't wait, he said. How long had it been? He'd booked a hotel on the Ramblas. A room with a view. He had it all planned out — dinner, some shopping, some private time. The fog was just rolling into the dock again when he finally called. I paused the tape, and the scene hovered there.

I didn't want to tell him about the sore in my mouth but I knew I should say something, otherwise he'd want to kiss and tongue and expect me to go down on him and everything else. He sees a lot of people, but it wouldn't be too hard to narrow it down. If he got a sore himself, it would only be a few days later. He'd more than likely narrow it down to me, so I'd already decided it was best to let him know. I wished I was still in Figueres, not because I could have told my ma and her sisters or any of them about the sore or asked them what to do, tell or not tell, lie or not lie, but because I sometimes think I would never have gotten sores or anything else if I'd never left home.

It started out as two little white dots under my lip. You could barely see them but I'd had them before and knew to take them seriously. They were tender to the touch. If my teeth or my tongue brushed over them it was murder,

Continued on page 10

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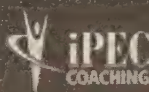
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Fiction

From page 9

but they were something new in my mouth, and I couldn't resist. Two days later they'd gotten bigger and burst and joined together and I could barely eat or drink. When I swallowed it was a gulp of glass going down. I was eating yogurt I'd stolen from the grocery store down the street. I was about to go out of my head. The coke kept the lid on. I called this guy I once did a movie with, the one who told me about a sore on his groin and the doctor his friend sent him to and the pain pills this doctor gave him. He said he didn't remember, I had the wrong guy, he didn't know what I was talking about. Did I know of any work?

Take a cab to the pastry shop in the Ramblas, the American told me. Grab my things and go he said so I did. Take a cab he said but at first it was hard to find one. I could have walked it was so close but the American gets impatient. He expects a lot for his money. He carts you around the city, he gives you a workout one way or another, it's best to get your rest and save your energy where you can. He was outside the shop when I got there, smiling, but I didn't smile back. Whenever I see a guy like him smiling I can't control my face anymore. I can't make it do anything. If they tell a joke I laugh without smiling. My jaw hurts from the strain. By the time they leave, my whole face smarts, from trying to get out from under this mask.

I'd decided, waiting for the cab: I was going to say I'd been to the dentist.

"I had my teeth drilled on," I told the American, right off the bat.

He was standing outside the shop under the stained-glass windows eyeing all the boys, screwing his mouth up at their tight jeans and tiny little waists. "I'll bet you have," he said, when I offered him my cheek instead of my mouth. "I'll just bet you've been getting drilled."

I bring back his boyhood, he says. He has a wife in the States and a boyfriend in England. He has a couple of boyfriends, he says, but none as nice as me. I never know what he means, exactly; whether he means nice polite or nice to look at. I never ask him, because that's not a very nice thing to ask. I think probably he means nice to look at, because he spends a lot of time looking and it never seems to bother him one way or another whether people are nice to him or not. He doesn't seem to notice either way. Nice polite means the person he sees when he looks at me isn't too far away from the person he'd like to be looking at. Like at a luxury hotel. You want a room with a view onto a lake or the ocean or the mountains, maybe. If you get a view to an air shaft, someone at the desk made things difficult. Someone at the desk was not so very nice. If you get a view to a wall of trees, you can picture

whatever you want on the other side. The trees aren't the lake or the ocean or a mountain view — but only the way the dock in my movie wasn't really a dock.

Nice polite, to the American, means the world runs the way he thinks it should. To me, a room is a room is a room. To the American, one room is always better than some other room. This hotel is preferable to that one. This car, this suit, this dinner, the room you end up in. He has tried, again and again, to tell me the difference between one thing and another, between this room and that, but it all looks the same to me. A bed, a desk, a phone, a few chairs, a wet bar, a TV with cable, a channel with the kind of movies I made — except with women, and half the scenes taken out. You can pick up the phone in any one of these rooms and get the front desk, so, really, what's the difference? You can call anywhere you want and they charge it to the room. If you have the money there is no difference, because you never see the other side. I could call my mother and my sister if I wanted to and the American would never say anything about it. I did, once. I dialed Figueres. I heard my sister's voice, and someone laughing, and I hung up. I am not nice, in my mother's eyes. Nothing I can say will ever change that.

Each room is different and this hotel is better than that hotel, for the American. A nice day means getting one instead of the other. We have nice days together, driving around; shopping, eating lunch and dinner and snacks and little pastries from the pastry shop. Our little ritual, he calls it. The weather is nice if the sun is out. If there are clouds in the sky, it means someone hasn't been very nice to the American. Someone decided to wreck a perfectly good day, if it rains or there's traffic or the room he wanted is taken. Isn't this lovely? he says, when things are going the way they should, and I make my head nod. I'm almost always somewhere else. Each room is like every other, and I sit looking out the window, staring at the lake or the ocean or the mountains, imagining Figueres and a picnic with my mother and sister on the other side.

The gulls were giggling, out on the window ledge.

"I don't see why you can't kiss," the American told me, folding his arms across his chest, grumping. He covered his top lip with his bottom lip. He can make his face do almost anything he wants. He can really make things go his way.

Giggling too, he said:

"I don't see why you can't do the rest of it. I don't see why we can't enjoy ourselves. I think you're just pretending." ♦

Brian Pera is the author of the novel *Troublemaker* and a frequent contributor to Lit.

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HISTORIC SWEET'S BALLROOM • 1933 BROADWAY AVENUE • OAKLAND

Lie down with lions

A media critic examines the media-military love affair

BY TOM GALLAGHER

America's freedoms remain the envy of many. Our press is largely free to disseminate the truth. It is not, however, required to do so. Our citizens are free to speak the truth, but our government officials are also free to distort it. Eventually the truth will out, though; as Norman Solomon's new book, *War Made Easy: How Presidents and Pundits Keep Spinning Us to Death*, makes all too clear, the deceptions used to justify wars from Vietnam to Iraq are now matters of public record. "But war happens in the interim," Solomon, a media critic and *Bay Guardian* contributor, reminds us, "We Americans are the ultimate innocents," journalist Sydney Schanberg once wrote. "We are forever desperate to believe that this time the government is telling us the truth." *War Made Easy* recounts the deceptions, lies, half-truths, shoddy reporting, and news media boosterism that have passed for the truth and facilitated the past 40 years of American military interventions.

Although the *Village Voice* exposed the first "Bush administration's role in building up Saddam Hussein's financial and military power" a month before the Gulf War, Solomon notes, few noticed because the major media outlets ignored it until *Nightline* ran the story a year too late. In between, the equation of Hussein to Adolf Hitler that would be used to justify two wars became a political and media commonplace — and war happened. Panama's Manuel Noriega had already made a similar transition. Deputy Secretary of State Lawrence Eagleburger explained that the Florida drug-trafficking indictment of America's once-useful ally and puppet demonstrated Noriega's "aggression as surely as Adolf Hitler's invasion of Poland 50 years ago was aggression." And presto — our invading army soon reported the discovery of Noriega's personal cocaine stash, although the press would also report (32 days later and with considerably less vigor) that "the supposed cocaine was actually tamales wrapped in banana leaves."

Commentator Cokie Roberts once described her relationship to the military as follows: "I am, I will just confess to you, a total sucker for the guys who stand up with all the ribbons on and stuff... when they say stuff, I tend to believe it." Roberts, a regular on National Public Radio, an outlet commonly mistaken for left-wing, is not the only journalist whose brain waves have flatlined in wartime. "On a day that two thousand bombing runs occurred over Baghdad," Solomon writes, "anchor Ted Koppel reported: 'Aside from the

Scud missile that landed in Tel-Aviv earlier, it's been a quiet night in the Middle East.'"

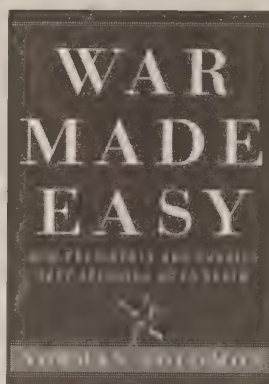
Some are blinded by the beauty of our weapons. A CNN Gulf War correspondent "remarked on the 'sweet beautiful sight' of bombers leaving runways in Saudi Arabia"; CBS reported "two days of almost picture-perfect assaults." Others mock innocent victims — *Time* magazine defined "collateral damage" as "a term meaning dead or wounded civilians who should have picked a safer neighborhood."

Some distinguish themselves for their moral obtuseness even amid this stiff competition. There is, for example, Thomas Friedman, who extols capitalism thrice weekly in his *New York Times* column and reminds us that "the hidden hand of the market will never work without a hidden fist," which "is called the U.S. Army, Air Force, Navy and Marine Corps." Do the Geneva Conven-

**WAR MADE EASY:
HOW PRESIDENTS AND PUNDITS
KEEP SPINNING US TO DEATH**
By Norman Solomon. John Wiley and Sons.
320 pages, \$24.95.

tions prohibit civilian targets? So what? NATO's bombing targets in Yugoslavia should include "every power grid, water pipe, bridge, road," Friedman wrote. "It should be lights out in Belgrade." The fact that Defense Secretary Donald Rumsfeld is "just a little bit crazy" made Friedman conclude, "That's my guy," which only makes sense for a columnist who has recycled his line "Give war a chance" in print and on TV, from Kosovo to Afghanistan. That the "hidden fist" he loves is likely to dominate world politics for some time is fortunate for Friedman, because were there ever to be criminal proceedings concerning the civilian targeting and other types of military craziness that he encourages, some might conclude that the main difference between his work and that of Nazi-era German propagandist Leni Riefenstahl is that she had talent.

Solomon's political critique encompasses both sides of the last presidential election, from George W. Bush's nearly nonexistent relationship with the truth to the disappointment of John Kerry, a man who, after carefully building a career on the foundation of his prominent opposition to the Vietnam War, managed to squander more political capital than anyone else in recent memory by voting for the Iraq war and citing the official line that "according to intelligence, Iraq has chemical and biological weapons." Bay Area readers, meanwhile, will want to note that it was Rep. Tom



Lantos who, during the lead-up to the Gulf War, staged the event at which a 15-year-old girl spun the now-discredited story of Iraqi soldiers tossing newborn babies out of incubators. He knew the girl was actually the daughter of Kuwait's ambassador to the United States but did not tell.

As *War Made Easy* illustrates, we have wars for every sensibility. Wars prosecuted by Democratic administrations include Kosovo, when we bombed Yugoslavia for two months before the *Washington Post* would report the poison pill the Clinton administration inserted into the proposed Rambouillet peace agreement to ensure that the Serbs would refuse to sign it and that, therefore, there would be war; the clause would have "allowed the [exclusively NATO] peacekeepers to go wherever they wanted and do whatever they wanted throughout Yugoslavia, not just in Kosovo." And there've been Republican wars like the covertly and illegally American-funded Contra war in Nicaragua, a country that reminded Secretary of State George Schultz of — you guessed it — "Nazi Germany." There are so many flavors of war, in fact, as to make you feel like there's something wrong with you if you don't like at least a few.

No book can improve the past, of course. Solomon aims to make the next war — Iran, perhaps — just a little bit harder to pull off. And there is even a more immediate goal. While it's unlikely that many of this book's readers will be among the 44 percent of Americans one poll found still believing Saddam Hussein to be "personally involved in 9/11" two months after the official 9/11 commission reported "no credible evidence" of such a charge, some — even some who opposed the war at the outset — may have been seduced by what Solomon describes as the notion that "the occupation that resulted from an entirely illegitimate invasion should be seen as entirely legitimate." If the words that come to mind when you close this book are "Out now!" Solomon has succeeded. ♦

Tom Gallagher is a writer who lives in San Francisco and a frequent contributor to *Lit*.

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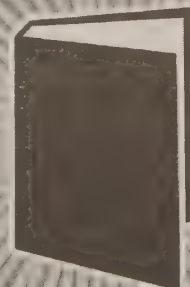
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reviews



qualities. Back then it meant the polyamorous undead. Now it means a queer couple doing life partnership the old-fashioned way. Like the food itself, Brite takes her characters and plot out of the box, fleshes them out, and makes them shine — and it makes one hell of a good novel. (Matthue Roth)

Raising Boys Without Men: How Maverick Moms Are Creating the Next Generation of Exceptional Men

By Peggy F. Drexler with Linden Gross. Rodale, 240 pages, \$23.95.

Prime

By Poppy Z. Brite. Three Rivers Press, 283 pages, \$13.95 (paper).

In deliriously addictive prose, Poppy Z. Brite constructs an addictive story in *Prime*, a quasi-mystery romp through the world of haute cuisine in New Orleans. A kind of culinary *Devil Wears Prada*, only faster paced and more clever than spiteful, the story follows two young chefs, G-man and Rickey — working-class but not scruffy; gay but not, you know, *big city gay* — after opening their first restaurant, *Liquor*, in which all the dishes are made with liquor. *Prime* starts with a negative restaurant review that dwells more on the chefs' personalities than on the food served, which, as Rickey and G-man find, leads into a maze of questions and questionable political deals. The plot is mostly window dressing, letting the real symphony of this book shine through: the food. Brite fills entire pages with luscious, delicate descriptions of steak tastings, as in Rickey's first visit to a Dallas steak house:

First was the beef taste he knew, deeper than usual but still familiar. Following that was an almost cheesy flavor — not unpleasant, but rather like a good Parmigiano-Reggiano when it started to get old and grainy. He'd eaten beef thousands of times, yet this was like the first time he had tasted foie gras or the sharp, briny oysters of the Pacific Northwest, so different from the sweet, fat Gulf oysters he'd grown up eating.

Entangled with the food relationships are the personal relationships, and the corruption-by-numbers plot allows Brite to put Rickey and G-man's relationship through drama and withering. They're gay, and it's not subtle, but neither is it overstated in that hit-you-over-the-head-with-a-frying-pan way mainstream TV is so fond of these days. Since her early vampire novels, Brite has dealt with out-of-the-box sex-

Peggy F. Drexler's *Raising Boys Without Men: How Maverick Moms Are Creating the Next Generation of Exceptional Men* redefines "family" to reach beyond the heterosexual, nuclear partnership, along the way crushing such old chestnuts as the idea that, historically, most families were in the Cleaver mold. The book is rich in anecdotal accounts of the benefits to boys of being raised in two-mother, lesbian families and by "single mothers by choice," and it is sprinkled with references to studies that point to the same conclusions. Drexler demonstrates how boys raised by "maverick moms" often express great emotional honesty and have a more developed sense of social responsibility; she credits this to a mothering style that rejects "authoritarian parenting" in favor of open dialogue between family members. In fact, any difficulties these boys might experience from being raised without a live-in father are often shared by other boys too. Boys living with fathers who are often physically or emotionally absent experience "father hunger" just as some of the boys Drexler studied do. But to counter this, some of these boys actively seek out positive male role models and incorporate them into their extended "collected families."

At times *Raising Boys* is frustrating to read. Despite a caveat early in the book that the families she interviews are predominantly white and relatively wealthy, Drexler turns only occasionally to the roles class, privilege, and culture might play in determining how these mothers raise their boys — or what these factors might mean for how these families define masculinity. And while the book is written in accessible prose, Drexler sometimes seems to struggle to retain the complexity of her academic findings in the conversational tone. As a consequence the argument is sometimes muddled. This matters because the book occasionally ends up sending mixed messages about the very stereotypes it wants to challenge. When Drexler remarks that the boys in her study "were not sissies or mama's boys" and when some of the mothers inter-

viewed express concerns that their boys have “feminine” hobbies — one frets about her son’s interest in cooking — I wondered if Drexler’s message to the anxious straight world that *hey, look, lesbian mothers aren’t so bad after all* was also undergirded by a concern in the (hetero-normative) culture that these families might raise gay sons. Overall, however, this is not the message that predominates. “Gender is not a tidy way of organizing what we know about human beings,” Drexler notes, adding that narrow cultural norms of masculinity can be stifling and, worse, emotionally deadening for young boys. Ultimately, she finds, boys living in families with “maverick moms” end up becoming better equipped than many to understand how to challenge these narrow social norms. (Brigid Gaffikin)

Oh the Glory of It All

By Sean Wilsey. Penguin Press, 482 pages, \$25.95.

San Francisco is many parallel cities, but if you’re like me, the weirdest one to spot is that stratum whose money is “old” (at least older than the dot-com variety) and whose major nonfiscal function is encapsulated by that odd term *socialite*. These stuffed birds — paunchy or skeletal depending on gender, expensively yet often grotesquely turned out, facial lines ever more startled with age — exist in a gilded self-containment that theoretically is the American dream’s ultimate destination. But they usually look so smug, dumb, nervous, peeved, unhealthy, and/or unhappy, not to mention so utterly *uncool*, that one feels more queasy than envious. Rare close encounters between prole and swell at, say, an Opera House urinal bank invariably result in the sort of politely disdainful noncommunication that might ensue between a common workaday pigeon and a fabulous, inbred, vaguely doomed dodo.

Semiproof that these folk really are as exotic and inscrutable as one suspects is offered in *Oh the Glory of It All*, Sean Wilsey’s memoir of growing up as a black sheep in a family otherwise colored pecuniary green and blood blue. Many a national fluff piece has been penned about the book’s “scandalous exposé” of SF glitterati and how it has rocked their world — not in a good, Huey-Lewis-played-my-debutante-ball way, either.

As the only child (not counting various half-sibs) to flamboyant butter magnate Al Wilsey and his way-more-so wife, Pat Montandon, Sean’s troubles began at age nine, when his parents’ marriage (the third for both) suddenly hit ze rocks. Dad left a wildly embittered Mom for Dede Traina, an East Coast princess who usurped not only her “good friends”’s husband but her status as the number-one West Coast hostess too.

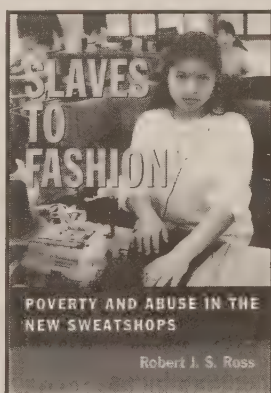
Dede had carefully wooed Sean with candy and confidential chats as well. But once the deal was done, her de-

meanor turned to ice, while Dad simply went with the flow and ignored Junior in favor of Dede’s own two “perfect” sons. Meanwhile, mom Pat fell theatrically apart — at one point insisting Sean sign on to a dual suicide pact — before finding even more histrionic salvation as the dotty doyen of a “Children for Peace” road show that arm-twisted endorsements from the pope and Indira Gandhi.

Constantly told he was a failure, Sean did his best to obey, skateboarding downward from one boarding school for privileged young fuckups to another. He eventually got his head together, albeit without much help from Mom, Dad, or Evil Stepmom.

Were these adults really as demanding, unreasonable, and remote as the author recalls? Still channeling an adolescent’s bottomless bewilderment, he’s perhaps not the most reliable judge. Yet *Glory*’s credibility is boosted by its lack of whining. Wilsey regards his own hapless behavior with hindsight humor, his parents’ with a certain horror but little remaining rancor. Maybe people this driven, acquisitive, and spotlight-hungry simply lack the empathy gene, even toward their own children.

Surprisingly flavorful and well written, *Oh the Glory of It All* (lame title, though) transcends the juicy lifestyles-of-the-rich-and-neurotic tell-all you might expect — in part because its author never quite seems comfortable in the milieu he was born into. Now, like all good first-book memoirists, Wilsey must prove he can write equally well about something other than himself. (Dennis Harvey)



Slaves to Fashion: Poverty and Abuse in the New Sweatshops

By Robert J.S. Ross. University of Michigan Press, 408 pages, \$19.95 (paper).

American garment-worker history, economic analysis of the international clothing industry, and sociology of the global justice movement: Robert J.S. Ross has rolled them all into one

Continued on page 14

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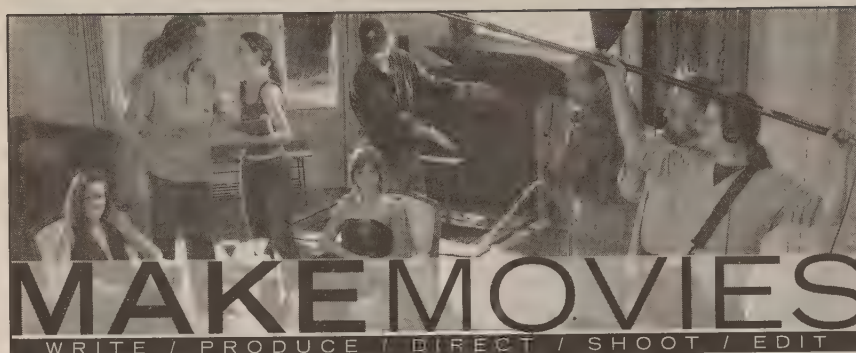
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reviews

From page 13

book, *Slaves to Fashion: Poverty and Abuse in the New Sweatshops*. That the anti-sweatshop movement's corporate targets are American is well-known; the movement has confronted stores like the Gap, labels like Guess?, and celebrities like Kathie Lee Gifford as publicly as possible with the facts of working life in the mostly third world factories that produce the garments that bear their labels. The book's estimate that more than a quarter of a million of the "new sweatshop" workers are here in the United States may surprise some readers. But Ross, a sociology professor and activist, operates under clear definitions of *sweatshop*, and one that covers more than a third of the American sewing shops is "a place where workers are paid below the local minimum wage."

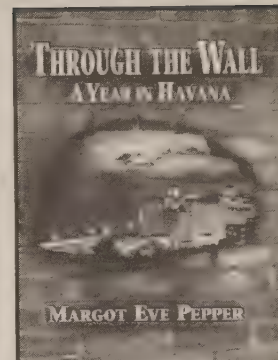
The real surprise, then, is not that American garment workers don't make much money — our minimum wage is generally recognized as a poverty wage — but that American labor-law enforcement is so ineffectual that even this low standard is so widely violated. But as Ross explains, the replacement of actual labor-law enforcement with a system of garment-industry self-monitoring goes back to the Clinton administration, when congressional passage of funding for an adequate number of inspectors was deemed politically unfeasible and this self-policing approach was considered a viable — or at least realistic — alternative. Ross reckons this a key factor, along with increased concentration of power within the industry and a corresponding decline in union power, in the return of the sweatshop to America.

If the elimination of sweatshops is your issue, this is your book. And if it's not your issue, when you learn of Nicaraguan garment workers earning less than 1 percent of the price of the jeans they sew and consider that the US buys 30 percent of the world's imported clothing, and the European Union another 26 percent, you may decide it should be. (Tom Gallagher)

Through the Wall: A Year in Havana

By Margot Eve Pepper. Freedom
Voices, 336 pages, \$19.95 (paper).

Margot Eve Pepper's memoir, *Through the Wall: A Year in Havana*, captures Cuba during its "special period" in 1992, when the most austere economic measures of the island's history were ushered in. Her well-researched, witty, and thought-provoking work takes a hard look at Cuba through the eyes of someone who has lived there, not as a liberal tourist passing through on a two-week visit but as a working member of the community. Pepper takes the reader straight to Cuba ... no frills, no rose-colored glasses.



Pepper, who was granted a yearlong visa to work as a journalist for Cuba's most prestigious newspaper, *Granma Internacional*, begins her book as one begins a journey: hopeful, excited, and nervous. This is the time that tough economic measures, spurred by the collapse of the Soviet trading bloc, are being put in place and that tougher sanctions are being imposed by the United States.

Born in Mexico as the daughter of a blacklisted Hollywood producer, Pepper writes that she was drawn to Cuba to explore a society founded on the ideals that led to her parents' exile from the US to Mexico. They left to escape persecution for their political beliefs during Sen. Joseph McCarthy's red-baiting. Because she is also a poet, her writing is graceful and lyrical even as she delves into complex economic theory and politically sophisticated analysis. She weaves in the music of the island, the oppressive heat and the balmy winds, the tenderness and beauty of Cuba's people. Pepper takes us into her inner world too, and her conflict and longing for home as the harshness of her situation wears on her: nagging hunger, a cockroach epidemic, perpetually broken elevators, eternal waits for buses that may or may not arrive, electricity- and water-rationing.

Throughout the book a parallel story emerges of love and the painful fallout of alcoholism, as she falls into a marriage with a troubled and sometimes violent but brilliant Mexican poet. She takes us to the moment that Fidel Castro announces the decriminalization of possessing hard currency, "conceding victory to the mighty dollar," as she puts it, and of the reaction to this unwelcome news. "No words come. Not from anyone. Just an occasional whimper and sniffing piercing the silence of resignation. What is there to say about the death of Cuba's purest attempt at socialism that Fidel himself hasn't said today?"

Through the Wall is ultimately about acceptance and enlightenment. "Whether the ideals of the Cuban revolution, whether my father's dreams were made manifest in his lifetime or mine are irrelevant," she writes. "What matters is that such ideals have survived, so they may continue evolving." (R.M. Arrieta)

Bret's heart

In *Lunar Park*, a Brat Pack writer dips a toe into middle age

BY PAUL REIDINGER

The novels of Bret Easton Ellis do not carry subtitles, but if they did, his 1999 effort, *Glamorama*, could easily have been described as *A Novel of Xanax*, and his latest, *Lunar Park*, *A Novel of Xanax and Klonopin*. Surely these antianxiety drugs cannot have been so frequently mentioned anywhere else in print outside the prim pages of the *New England Journal of Medicine*, and by this sign, this constant, obsessive recurrence, we come to suppose that Ellis is among the most anxiety-ridden and drug-dependent of American authors.

Drugs, of course, have been a drenching presence in Ellis's fiction from the beginning. Usage in the early, collegiate novels — *Less Than Zero* and *The Rules of Attraction* — was mainly recreational, but Ellis is past 40 now (the protagonist and narrator of *Lunar Park*, a writer named Bret Easton Ellis, considers himself to be “early in middle age”), and the pharmaceutical portfolio has been weighted more heavily toward instantaneous therapy. Hence the Xanax and Klonopin, popping up every two or three pages in lieu of nail-biting or the chewing of Chiclets, though there is still some recreative presence, mainly involving Ketel One vodka along with smatterings of coke and weed.

I dwell on the matter of psychotropic chemicals at this length because the novel proceeds through a hallucinatory haze that hangs like horror-flick fog over its suburban setting. There, somewhere in upstate New York, we find Ellis the character working as a creative-writing teacher at a small liberal-arts college. The town, as Ellis knows it, consists of fresh plantings of McMansions with a dark gloss of *Hamlet* (Elsinore Lane, the Fortinbras Mall), while the college, like all colleges, rings with the siren calls of youth's perilous beauty.

For the satirist, such material, the very stuff of smug, empty, upper-middle-class America, is the literary equivalent of fish in a barrel waiting to be shot, and Ellis has never quite gotten credit for being a sharpshooter in this vein. This has to do in part, one suspects, with a general resentment and envy of his youthful successes and excesses. But there are more serious reasons too; like Evelyn Waugh, Ellis seems to be at least half infatuated with the people and practices he means to scorn, and — unlike Waugh, more like Stephen King — he has a taste for horror writing that does not neatly

square with his true gift for scathing comedies of manners.

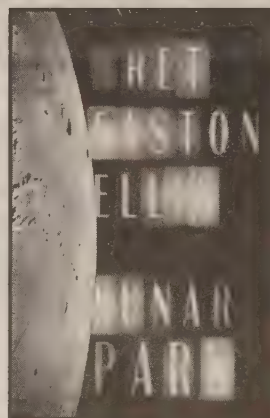
This is the paradox, or skewing, that made *American Psycho* (1991) such an interesting disaster, and it recurs in *Lunar Park*. All the keenly observed detail that makes McMansion life so ludicrously vivid — the Prada loafers, the Paul Smith trousers, the Tank watch, the Range Rover — undoes the suspense when the story turns to shadowy intruders and killer dolls with blood-caked fangs. The force of fear is at its strongest when interstitial; what we don't or can't or aren't permitted to see is what frightens us far more profoundly than the most dreadful things even the most gifted writer can show us, for what we are not shown we *imagine*, and the private horrors each of us carries in our skulls, waiting like undead spirits to be installed in dark, empty corners of a narrative, are far more potent than any combination of words on a page. We might call this a literary form of jujitsu: the drawing on readers' fearful energies to enhance their pleasure in being terrified.

LUNAR PARK

By Bret Easton Ellis. Knopf, 308 pages, \$24.95.

Ellis seemed to have reached this understanding — of the value of restraint and omission — in *Glamorama*, an amusingly dark, breathlessly shallow epic of shopping, glamor, status consumption, and intrigue whose low ceiling of ominousness never quite caved in. That book was devoid of the sort of violence and horror that seems ever cheaper and more plastic the more graphically it is described. What is most disappointing about *Lunar Park*'s regression on this score is that the novel, when not bogged down in its *Nightmare on Elm Street* moments, does elegantly address itself to adult themes, themes of human connectedness and of the human heart: the small hostilities of marriage and the tribulations of child-rearing at the start, but also, further on, to fathers and sons and *their* sons, the generational passing on of miseries and misunderstandings, and the incomplete closure of death.

Readers who know Ellis as a tousled-haired Brat Packer, a clubland wunderkind who ran with models and movie stars at the end of Ronald Reagan's twinkly reign, might be surprised to find him handling this sort of material and handling it well, but it



was evident that the man, even when very young, was an unusually gifted writer — certainly far superior to his friend and fellow Brat Packer, the one-hit wonder Jay McInerney, who makes a brief and embarrassing appearance in *Lunar Park* as “the Jayster” and whose own literary career, after a sequence of stunningly bad novels, has become the equivalent of an old pickup truck propped on blocks in the woods, rusting away. While the Jayster now indulges a pretentious onophilia, Ellis continues to be one of the great living stylists of a certain sort of American English, an affectless, slangy patois of monied people with tony educations and empty heads; he is no intellectual or philosopher-king, but he plainly is intelligent and has read a great deal and is literary without seeming to be so. He also has that courage or recklessness or indifference to consequences that makes it possible to write the things that must be written — the true, the uncomfortable, unbearable things — for writing to be worth reading.

Not all the horror passages in *Lunar Park* are tedious or overwrought. The de-haunting of the Ellis McMansion, in particular, with its team of exorcists as coolly professional as a Terminix team, is bizarrely funny. And while Ellis continues to serve what appears to be a life sentence in the cell block of first-person narrators, it is easier than in his earlier fiction to see the narcissism here as pitiable, even sympathetic, instead of blithe or arrogant: The self-absorption is a means of walling off that vulnerable and overwhelmed self from unmanageable trouble. It is a desperate defense mechanism of a man beset by monsters — of disconnection, alienation, unresolved and unresolvable family conflicts, the afflictions of celebrity and self-awareness — far nastier than anything even the most fancifully perverse novelist could dream up and unsoothable by Xanax or Klonopin or even both. ❖

Paul Reidinger is the editor of Lit.

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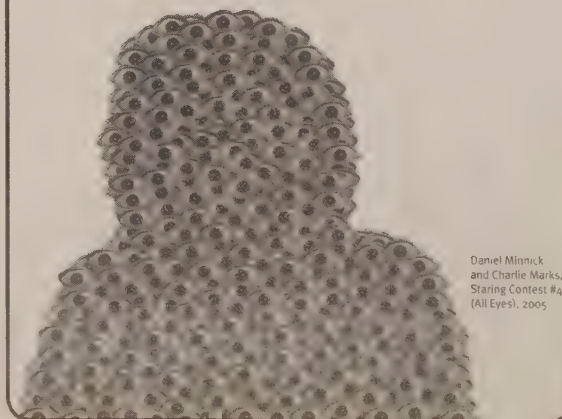
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Daniel Minnick and Charlie Marks, Staring Contest #4 (All Eyes), 2005

STACEY'S EVENTS

Wednesday, September 7th @ 12:30

JOHN SIMPSON

DAM!: WATER, POLITICS, AND PRESERVATION IN HETCH HETCHY AND YOSEMITE NATIONAL PARK
Yosemite Valley and Hetch Hetchy Valley vividly expose the ongoing environmental debate between preservation and conservation: the desire to preserve the last vestiges of wilderness and to live as harmoniously with nature as possible set against the human need for natural resources. John Simpson gives the history of the water projects and discusses options for the future.



Thursday, September 8th @ 12:30

TRAM NGUYEN

WE ARE ALL SUSPECTS NOW: 3 COMMUNITIES AFTER 9/11
In *We Are All Suspects Now*, Oakland author Tram Nguyen examines the impact of changes to immigration policy and law

after 9/11 on the nation's immigrant community by focusing on "Little Pakistan"—a Brooklyn community of 20,000 people that has suffered under radical changes.

Monday, September 12th @ 12:30

TRACEY WARSON

ENLIGHTENED POWER: HOW WOMEN ARE TRANSFORMING THE PRACTICE OF LEADERSHIP
Enlightened Power is a first-of-its-kind collection of essays offering the accumulated wisdom of forty powerful and influential thinkers who have advanced the roles and changed the notions of women in American corporate and cultural leadership. Please join us as contributor Tracey Warson discusses how women are transforming leadership.

Wednesday, September 14th @ 12:30

MYSTERY CIRCLE

LIBBY HELLMAN & SISTERS IN CRIME CELEBRATION
A SHOT TO DIE FOR

Stacey's is delighted to host a celebration with **Sisters in Crime**. Ms. Hellmann is National Vice-President of *Sisters in Crime*, and her latest book finds Chicago filmmaker Ellie Foreman drawn into the lives and secrets of a wealthy and prominent family . . . and into the middle of murder.

ROBERT SAPOLSKY

'MONKEYLUV

Monkeyluv is a collection of original essays by Robert Sapolsky, a leading neurobiologist, primatologist and author of *A Primate's Memoir*. Sapolsky shares his insights into behavioral biology in a volume that focuses on three primary topics: the physiology of genes, the human body, and the factors that shape human social interaction.



Wednesday, September 21st @ 12:30

Thursday, September 15th @ 12:30

JOHN BATTELLE

THE SEARCH: HOW GOOGLE AND ITS RIVALS REWROTE THE RULES OF BUSINESS AND TRANSFORMED OUR CULTURE

John Battelle, founder of *The Industry Standard* and co-founder of *Wired*, has devoted his career to finding the Holy Grail of technology. In *The Search*, Battelle offers the inside story of Google's triumph, as well as the cultural impact of search technology.

Friday, September 16th @ 12:30

JACQUES LESLIE

DEEP WATER

Beginning with the premise that the great dam-building projects of the twentieth century are like modern-day pyramids in their social scope and economic impact, Jacques Leslie explores the looming crises over water and energy that have been precipitated by these massive public projects, and the mass displacement they provoke.

Monday, September 19th @ 12:30

CHARLES MANN

1491: NEW REVELATIONS OF THE AMERICAS BEFORE COLUMBUS

In 1491, author Charles Mann provides an analysis of America prior to 1492. Mann describes how the research of scientists has transformed myths about the Americas, revealing that the cultures were far older and more advanced than previously known.

Tuesday, September 20th @ 12:30

KIM WONG KELTNER

BUDDHA BABY

Kim Wong Keltner, author of *The Dim Sum of All Things*, reintroduces the All-American girl and third-generation Chinese-Californian Lindsey Owyang. In *Buddha Baby*, Owyang continues her struggle to bridge cultures in her Chinese-American family.

Thursday, September 22nd @ 12:30

ELLIOTT HESTER

ADVENTURES OF A CONTINENTAL DRIFTER

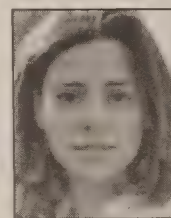
We've all dreamed of quitting our jobs, selling our possessions and traveling the world. With no set itinerary and no place to call home, Elliott Hester, author of *Plane Insanity*, drifts from country to country, partaking in cultural escapades and adventures.

Friday, September 23rd @ 12:30

ARIEL LEVY

FEMALE CHAUVINIST PIGS

Ariel Levy examines how segments of the nation's female population are promoting chauvinism by behaving in sexually compromising ways. She discusses how *Female Chauvinist Pigs* are a symptom—not a cause—of a culture that has defined sexuality in the narrowest and most commercial terms.



Monday, September 26th @ 12:30

JAMES CAMPBELL

THE FINAL FRONTIERSMAN

The Final Frontiersman is the portrait of a late Alaskan bush frontiersman, and a powerful evocation of a vanishing way of life. James Campbell shares the story of Heimo Korth's adventures on the land's frozen and remote outreaches in a story complete with irony, tragedy, suspense, and true love.

Tuesday, September 27th @ 12:30

EVOLUTION OF A WRITER

JOSH BRAFF

THE UNTHINKABLE THOUGHTS OF JACOB GREEN

Stacey's welcomes local author Josh Braff for the paperback release of *The Unthinkable Thoughts of Jacob Green*. Braff discusses the writing process and his debut novel about a young Jewish boy growing up in 1970s suburban New Jersey.



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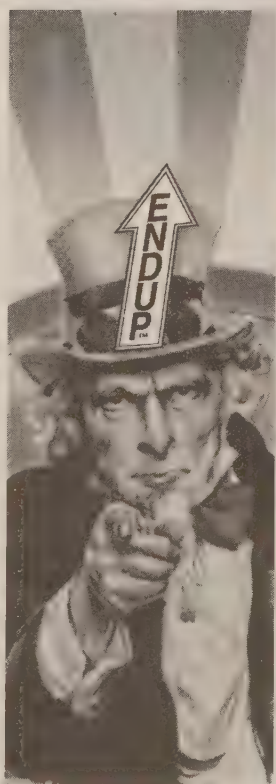
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Calendar

critics' choices, listings, and more

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Rendered intimacy: Erotic performers and artwork, including *Into the Light*, by Aisjah Hopkins, appear in the flesh at "One Night Stand." See Wed/31.

Aug. 31 Wednesday

Super Human stew

Sometimes we forget there's life north of the Golden Gate, but **Aram Danesh and the Super Human Crew** are here to remind us that it's not all hot tubs and BMWs in Marin. Supporting his new album, *The Spot* (Mammoth Entertainment), Danesh enlists a gang of fellow Marin musicians, like Tony Onorato (Vinyl), plus other Bay Area denizens, like rappers Soulati, D. Wolf, and Verbal K.P., to back his stellar guitar work on songs that reflect his globe-trotting background. Born in Iran, Danesh has played all over the world, including gigs at the Antibes Jazz Festival, alongside Carlos Santana and Ravi Coltrane, and his work blends a multitude of influences like jazz, rock, and hip-hop. Brazuca Brown also performs. 9 p.m., *Cafe du Nord*, 2170 Market, SF. \$8. (415) 861-5016. (Peter Nicholson)

Get wet Pull on your fishnets, buckle your leash, and pack your handcuffs for a night of eroticism benefiting San Francisco Sex Information and San Francisco Artists Resource Center. ArtworkSF's eighth annual "One Night Stand," an adventure in sensuality through art and performance, features "art that turns you on." The showcase of cabaret, live music, comedy, fashion, poetry, and — best of all — free spankings will

8 days a week

Aug. 31–Sept. 7, 2005

entertain, tantalize, and leave you a little red. And there'll be plenty of artwork for sale to spice up those naked walls in your apartment. 5:30–8 p.m., *SomArts Cultural Center*, 934 Brannan, SF. \$5–\$10 donation. (415) 673-3080, www.artworksfor.com. (Jana Rogers)

Sept. 1 Thursday

The old in-and-out Tick-tock, soft vocals, and tender moments. Sigh. Summer's nearly over, but the lazy mood persists on Bay Area group **Audio Out Send's** new EP, *A Broad Connection*. Beats click like crickets. Melodies waft out quickly and then hang suspended in the air. You reach for a lemonade and a trashy bestseller and you're disappointed to find you're at work and

you've nothing but a cold coffee instead. Oh well — we're trying to cope. Likewise, **Audio Out Send** make the kind of indie pop that doesn't get a whole heckuva lotta credit — it's the antithesis of sexy, splashy, raucous good times. But the band's low-key sound — throbbing with a certain endearing sincerity — is one that fans of American Analog Set can appreciate. Fellow indie poppers **Tomihira** complement the mood perfectly at this EP-release show. Vernal Falls and Liam Carey also play. 8 p.m., *Cafe du Nord*, 2170 Market, SF. \$8. (415) 861-5016. (Kimberly Chun)

Sept. 2 Friday

Hip-hop 101 The father of hip-hop, **DJ Kool Herc**, first earned

respect from fans when he DJed parties in the Bronx, calling out to his friends in the audience to hype things up. He became famous for his expansive record collection and his simple raps and is credited with inventing breaks and sampling. He's a fitting match for True Skool's and On the Corner's "Can't Stop Won't Stop," a celebration for *Bay Guardian* contributor Jeff Chang's book *Can't Stop Won't Stop: A History of the Hip-Hop Generation*, which just received the 2005 American Book Award and includes an introduction by the veteran DJ himself. Kool Herc is joined by Pam the Funkstress, Sakel, DJ Teeko, and Deuce Ace. 10 p.m.–4 a.m., *DNA Lounge*, 375 11th St., SF. \$15. (415) 626-1409. (Rogers)

Come again It's been too long since the **Jim Yoshii Pile-Up** made a buzz, or — more fittingly for the five-piece, who describe their latest record *Picks Us Apart* (Absolutely Kosher) as "a eulogy set to a danceable beat" — a lo-fi hum. In fact, it's been three years since the mostly Bay Area-based (singer Paul Gonzenbach lives in Seattle), post-hardcore band released their last full-length, *Home-made Drugs* (Absolutely Kosher). I didn't realize how sorely I'd missed them until I recently heard a song from their self-titled 1999 EP quietly playing in the background of a store while I shopped. I stopped, clutched my hands to my heart, and sighed, "Oh yeah ... Jim Yoshii Pile-Up." JYPU embarked on their summer tour in early August, leaving us after an in-store at Amoeba Music in San Francisco, and now they return to the Bay Area with another in-store — this time at Rasputin Music in Berkeley — followed by a show with the Dudley Corporation and Ex-Boyfriends at the Rickshaw Stop. Call for time, *Rasputin Music*, 2401 Telegraph, Berk. Free. 1-800-350-8700. (Also Sat/3, 8 p.m., *Rickshaw Stop*, 155 Fell, SF. \$8. 415-861-2011.) (Sarah Han)

Size matters One of San Francisco's oldest drum 'n' bass parties, Eklektic, celebrates its eighth anniversary in heart-pounding, dance-floor style with veteran DJ **Roni Size**. Size, a Bristol, UK, native, has been making fans sweat since the early '90s. In 1997 he won the Mercury Prize for *New Forms* (Mercury/Universal) and was catapulted into the upper echelons of the international d'n'b scene. While d'n'b has almost faded from the mainstream, Size continues to rock parties, release records, and keep the definitions of the genre fluid. Gridlok, 4Reál, Mal, Audio Angel, MC Duh, MC Colonel, Felix the Dog, Rascue, and Jamin also perform. Get ready to get sweaty. 10 p.m.–4 a.m., 1015 Folsom, SF. \$20. (415) 431-1200. (Rogers)

Sept. 3 Saturday

Great Shakes It's what all frugal, outdoors-loving Bard fans have been waiting for — the moment when the San Francisco Shakespeare Festival unfurls its 23rd annual **Free Shakespeare in the Park** production at the Presidio. This year's show, *Much Ado about Nothing*, should prove an excellent way to spend a late-summer afternoon or evening: You get mistaken identity, double-crossing, a character nicknamed John the Bastard, singing and dancing, romance, and jokes that still hold up centuries after ol' Will first put quill to page. This particular production has already been critically praised during runs in other Bay Area parks, so sigh no more, ladies (and gentlemen) — you're pretty much betting on a sure thing here. *Through Sept. 25. Opens tonight, 7:30 p.m. Runs Sat., 7:30 p.m.; Sun. and Mon/5, 2:30 p.m., Presidio Parade Ground, Main Post Lawn, Presidio, SF. Free. (415) 865-4434, www.sfsakes.org.* (Cheryl Eddy)

Sept. 4 Sunday

Who wants cake? Everyone loves parties, particularly ones with togas, costumes, and the like. This particular party is a birthday celebration — the **After the End of the World Coretet** turns 16. But unlike most adolescents, teenage music groups have long-ago reached musical maturity and now exert a powerful sense of interpersonal chemistry and group creativity. The band members, Annelise Zamula on saxophone and flute, Bill Noertker on fretless electric bass, and Dave Mihaly on drums, ring in their anniversary with a performance of old compositions



Meet thy doom: The Monks of Doom fuse post-punk, prog, and experimental music. See Wed/7.

and new pieces inspired by folk, the blues, jazz, and free jazz. Expect a few surprise special guests. 7:30 p.m., *Musicians Union Hall, 116 Ninth St., SF. \$5-\$10. (415) 575-0777, www.afm6.org.* (Alex K. Fong)

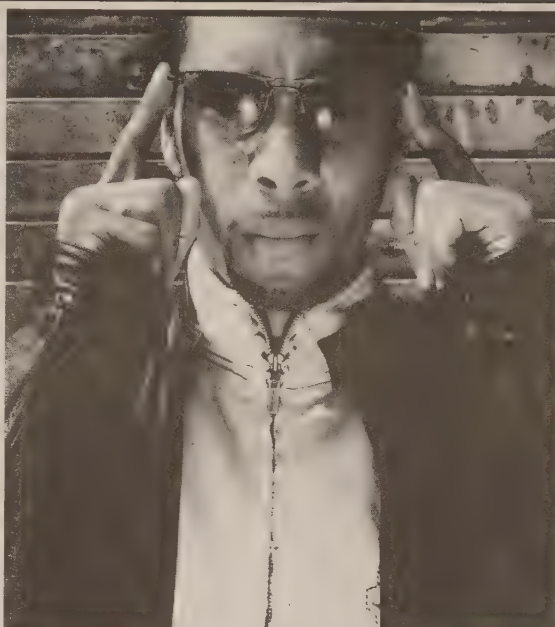
Sept. 5 Monday

Excite bike Yay! It's Labor Day. Some of you might wanna spend your precious Monday off lyin' around in an eating dress, occasionally getting up to drain the lizard or to grab another cold one out of the fridge. But I'm sure there are a few of you who are dying to take this opportunity away from the office to do something outside, maybe even to work up a sweat while doing it. And for that latter group there's the **Giro di San Francisco Bicycle Race**. Amateur and pro cyclists are invited to compete in this annual event, which features several races for men and women, old and young. Even if you're not racing, bring your bike to the expo area, where you'll find free valet bike parking, a massage therapist, product booths, and refreshments. 8 a.m.-4 p.m., *Levi-Strauss Plaza, Union at Battery, SF. Free to watch, race fees vary. (415) 425-1057, www.mcguirecycling.org.* (Han)

Sept. 6 Tuesday

Crescent City Cuban

As the son of Juan Formell, the legendary founder of Los Van Van, **Juan-Carlos Formell** obviously descends from musical royalty. But this guitarist and singer-songwriter has never rested on the laurels of his bloodline. Instead, he continues to mine the rich Cuban music tradition of *son* and *changui* in a modern style with jazz and classical textures. He comes to town in support of his new Narada



Shaded, not faded: UK drum 'n' bass veteran Roni Size helps Eklektik celebrate its eighth anniversary at 1015 Folsom. See Fri/2.

Records release, *Cemeteries and Desire*, which was inspired by a trip to New Orleans and serves as a tribute to that cross-cultural nexus. Join Formell as he performs an intimate solo show featuring just his voice and acoustic guitar. 8 and 10 p.m., *Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$10-\$14. (510) 238-9200.* (Fong)

Faux show If you were infuriated by Mickey Rooney as Holly Golightly's bucktoothed neighbor, Mr. Yunioshi, in *Breakfast at Tiffany's* or ruffled by Alex Borstein's English-speaking Miss Swan character on *Mad TV*, you'll be equally pissed off after reading about William Robinson, a.k.a. Chung Ling Soo, the "Marvelous Chinese Conjuror," in Jim Steinmeyer's new book, *The Glorious Deception*. Robinson, an early-20th-century New York magician, stole the tricks and persona of an actual Chinese traveling magician, Ching Ling Foo, and took his pilfered show on the road to Europe. But though he gained fame and respect in the guise of a humble "Oriental," he ironically died in the midst of his "Condemned to Death by the Boxers" routine. Learn more about the infamous performer when Steinmeyer reads from and signs his book. 7 p.m., *Booksmith, 1644 Haight, SF. Free. (415) 863-8688.* (Han)

Sept. 7 Wednesday

Born-again band Most indie-rock fans know of the demented folk-pop group Camper Van Beethoven — their rerecording of the Fleetwood Mac new-wave curiosity *Tusk* (Cooking Vinyl) will forever live on in rock histo-

ry. But fewer people know of the **Monks of Doom**, formed by Camper Van Beethoven members Victor Krummenacher (who is also the *Bay Guardian's* art director), Greg Lisher, Chris Molla, and Chris Pedersen as a side project. When their main gig ended, the Monks of Doom, with David Immergluck instead of Molla, became a full-time band and went on to record five albums fusing post-punk, prog, and experimental music. With Pedersen now living in Australia, the Monks work much less often, though they do reunite for select shows. Tonight they perform one of those. Sensations and the Moore Brothers also play. 8:30 p.m., *Cafe du Nord, 2170 Market, SF. \$10. (415) 861-5016.* (Fong)

The *Bay Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Bay Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

Oakland has been a center of diversity in music and art for decades. This weekend local and international artists and musicians come together in the East Bay for the fifth annual Comcast **'Art and Soul Oakland.'** Featuring multiple stages of different genres, this festival's got something for everyone. Out in Oakland sponsors the LGBT stage, with performances by Lipstick Conspiracy and Sistas in the Pit. Live 105 hosts the rock stage, with the likes of the Lovemakers and Pinback. Hip-hop fans and gospel lovers will want to catch Lyrics Born for his distinctive vocal funk, the Hieroglyphics for their intense onstage charisma, and the Oakland Interfaith Choir for their divine harmonies. Festival headliners Blues Traveler bring their brand of inventive blues center stage. And don't forget to bring the kids! Special interactive projects and mural painting will inspire the next generation of artists, while magic shows and

Hot spot



What a lineup! Lipstick Conspiracy perform on the "Art and Soul Oakland" LGBT stage.

carnival rides will appeal to the kid in all of us. After the family has worked up an appetite, grab some down-home cooking and head over to the booths of the Bay Area's creatively driven. Sunscreen will be necessary — Oakland likes it hot, hot, hot! *Sat/3-Mon/5, 11 a.m.-6 p.m., Frank Ogawa Plaza, surrounding streets near 14th St. and Broadway, Oakl. \$5 (free for 12 and under). (510) 238-7402, www.artandsouloakland.com.* (Jana Rogers)

BOTTOM OF THE HILL
info line: (415) 621-4455

Wed 8/31 9pm
\$7
ALL AGES

FARCE BELOW THE BELT CLITASTROPHY

Thu 9/1 8:30pm
\$7
\$8 000
ALL AGES

FACING NEW YORK DESA SOMERSET JUDGEMENT DAY

Fri 9/2 10pm
\$8
ALL AGES

NEW ENGLAND ROSES (featuring JJ from LE TIGRE)
STILL FLYIN' KIT PARADISE ISLAND

Sat 9/3 10pm
\$10 000
\$12 000
21+

BOBBY BARE JR. CROOKED FINGERS
(Solo; feat. Eric Bachman of ARCHERS OF LOVE)

TOM HEINI BELLAVISTA (GAVUE)

Tue 9/4 9pm
\$7
21+

THE STRAYS THE STRANGER'S SIX
(on TV; members of DEATH ON WEDNESDAY)

Wed 9/7 9pm
\$8
21+

THE RETRIBUTION GOSPEL CHOIR
(featuring Alvin Seaymaw of LOW and Mark Kozalek of SUN KIL MCVOLV)

NO WAIT WAIT MICHAEL TALBOT & THE WOLFKING!

Thu 9/15 9pm
\$7
21+

THE SPEAKERS JUDITH & HOLOFERNES GARRETT PIERCE

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Thu 9/8 NUMBERS
Fri 9/9 XBXX
Sat 9/10 RETURN
Sun 9/11 CHI CHI PALACE
Wed 9/14 Bottom Of The Hill-Billy Jamboree
Thu 9/15 THE SERMON
Fri 9/16 BOOM BIP
Sat 9/17 THE FUCKING CHAMPS

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Thor
- The Lord Weird Slough Feg
- DJ John Cobbet

SATURDAY 9/3 9PM
\$10 - \$15 SLIDING SCALE
In Bed With Fairy Butch

50 FOOT WAVE
September 8th 9PM

DRUNK HORSE
September 10th 9PM

Jazz
October 7th

music listings

music

Music listings are compiled by Sarah Han. The music interns are Alex K. Fong and Jana Rogers. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days A Week for information on how to submit an item to listings.

wednesday 31

Rock/blues/hip-hop

Aram Danesh and the Super Human Crew, Brazuca Brown Cafe du Nord, 9pm, \$8. See 8 Days a Week, page 54.

Ben Adams Trio Blondie's Bar and No Grill, 540 Valencia; 864-2419, 8pm, free.

Blue on Green Crocker Galleria, Market and Post; 362-2500, Noon, free.

Breze Rasselgas Jazz, 9pm.

Carlos Washington and Preservation Collective Boom Boom Room, 9:30pm, \$5.

Farce, Below the Belt, Clitastrophy Bottom of the Hill, 9pm, \$7.

Finest Dearest, So So Many White White Tigers, Marc Antony Madrone Lounge, 9pm, \$5.

John Butler Trio, Mishka Fillmore, 8:30pm, \$18.50.

Axton Kincaid Argus Lounge, 3187 Mission; 824-1447, 9pm.

Martin Lacey Johnny Foley's, 9pm.

Little Brother, Away Team, Legacy, Darien Brockington, Joe Scudra, Chaundon Slim's, 9pm, \$11.

Minipop, Seventeen Evergreen, Pine*AM Rickshaw Stop, 8pm, \$7.

Maria Muldaur Biscuits and Blues, 9pm, \$15.

Mushroom Head, Dope, Society One Pound-SF, 8pm, \$16.

New Style Motherlode Union Square Plaza; www.unionsquarepark.us, Noon, free.

Panther Slim 525 Market; 362-2500, Noon, free.

Poor Bailey Brainwash, 8pm.

Sensory Motor, We Are Invisible, Recliner Edinburgh Castle Pub, 9pm.

Thor, Slough Feg, John Cobbet 12 Galaxies, 9pm, \$7.

Wolves in the Throne Room, Saros, Embers Elbo Room, 9pm, \$5.

Bay Area

Damon Castillo Red Devil Lounge, 8pm, \$7.

Home at Last Jupiter, 8pm.

Merch, Absinthe Academy, Bright Side, Telepathic Slip Blakes, 9pm.

Nicole and the Sisters in Soul Beckett's, 9:30pm.

SoVoSo Oakland City Center, adjacent to 12th St BART Station, Oakland; www.oakland-citycenter.com, Noon, free.

Jazz/new music

Don Asher, Jim Rothermel Moose's, 7:30pm.

Margie Baker Shanghai 1930, 7pm, free.

Macy Blackman Washington Square Bar and Grill, 7pm.

Bossa Suave Lingba Lounge, 8:30-10:30pm.

Charles Unger Experience Les Joulins Jazz Bistro, 8pm.

Fil Lorenz Trio Elephant and Castle Pub, 424 Clay; 268-3900, 5:30pm, free.

Gaucho Gypsy Jazz, Mitch Marcus Jazz Session Amnesia, 7:30pm, free.

Ruben Hurtado LJ's Martini Club and 12th St, Metreon, 101 Fourth St, second fl; 369-6229, 6pm, free.

'Other Minds Bird Series' Hemlock Tavern, 9:30pm, \$7. With Diatric Puds.

Pascal Bokar Quartet Savanna Jazz, 8:30pm.

Eric Shiffrin Fairmont, 950 Mason; 772-5000, 7pm.

SoulJazz DogPatch Saloon, 2496 Third St; 643-8592, 8:30pm, free.

Benny Velarde and his SuperCombo Top of the Mark, 8:30pm.

Voz do Brasil with Liza Silva and Tammy Hall Jazz at Pearl's, 8:30 and 10:30pm.

Bay Area

Jazz jam with Mark Little Trio Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ, 8pm, \$5.

Larry Coryell Trio Yoshi's, 8 and 10pm, \$10-16.

Ned Boynton Trio Downtown, 8pm.

Folk/world/country

Piero Bonaguri Istituto Italiano di Cultura, 425 Washington, Ste 200; 788-7142.

6:30pm, free.

Clay Hawkins Plough and Stars, 9pm.

Open mic Irelands 32, 9:30pm.

Bay Area

Barefoot Nellies Albatross Pub, 9pm.

Michael Johnathon Freight and Salvage Coffee House, 8pm, \$18.50.

Sensual Shattuck Downlow, 9pm, \$7.

Dance clubs

Afro Latin Jazz Voda, 56 Beldan; 677-9242. 5-7pm, free. With DJs Kevin Koga and Daddy Africa.

La Bodega Baobab, 10pm, \$3. Reggaeton and Afro-Cuban with DJ Walt Digg and Rick.

Body Wet Wednesdays Luna Lounge, 1192 Folsom; www.lunalounges.org, 9:30pm.

Hip-hop, R&B, and club classics with DJ Rick and DJ Switch.

Bondage A-Go-Go Glas Kat, 9:30pm-2:30am, \$5-7. Deathrock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.

Le Boom Pink, 2925 16th St; www.pinksf.com, 9pm-2am, \$5. With Antonio, M3, Tasho, and guests.

Crucial Nickie's BBQ, 10pm-2am. Roots, rocksteady, dancehall, and dub with DJ Brigadier Barry and B-Love.

Dodgy Eight, 10pm. With Chris Orr, Richie Panic, and Nadine.

Duplex 7pm-2am. International groove with Soulsalaam.

EleV8 El Rincon, 2700 16th St; 437-9240, 10pm-2am.

Flava in Ya Ear Beauty Bar, 9pm, \$3-5. Hip-hop, soul, dancehall, and party rock jams with DJs Satva and Paul Carey.

Hi-Fi Revolution Soluna Cafe and Lounge, 2722 McAllister; 621-2200, 9pm, free.

Dancehall, reggae, and remixes with DJ Uni-T and Henroc.

Hud Bender's, 806 South Van Ness; 824-1800, 9pm-2am.

Indulgence Harry Denton's Starlight Room, 8pm-2am. '70s, disco, funk, and house with DJ Bruce.

Levende Lounge 1710 Mission; 864-5585, www.levendesf.com, 6-10pm. Happy hour featuring downtempo and lounge with DJ Seven and Solomon, 10pm-2am. Local DJs, 10pm-2am. Local DJs.

Low End Theory Skylark, 9pm-2am, free. Hip-hop, R&B, and more with DJs 4aM, Whoolligan, and Keelay.

Magnet Lounge 1402 Grant; 271-5760, 7pm-2am. Reggae, dancehall, roots, and culture with AllMightySoundz.

Meat DNA Lounge, 9:30pm-2am, \$5. Industrial and EBM with BaconMonkey, Djall, Mitch, and Netik.

Network Lounge 330 Ritch, 9pm. A club for members of the urban and international business industry to mingle.

Original Concept Underground SF, 10pm-2am, \$5. Hip-hop, funk, and dancehall with DJs Paul Carey, Satva, Centipede, Apollo, Zeph, Romanowski, and Derrick D.

Qool 111 Minna Gallery, 5-10pm, \$5. Pantheonic lounge with DJs Shesh, Gil, Hyper D, and Jondi.

Rebirth Alpha Bar, 3848 Geary; 244-6989, 8pm-2am, free. Deep, soulful, urban house

grooves and live conga drum with DJ Kimani and Lito Carrillo.

Rich Girls Skylark, 9pm-2am, free. With Daryl Stubbs and Duserock.

Rock Out Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865, 9pm, free. Punk, garage, rockabilly, psychobilly, and more.

Salsa Dance Lessons Metronome Dance Center, 7pm, \$12. Beginner salsa dance lessons.

Satellite Ani Bar, 43 Sixth St; 543-3505, www.anu-bar.com, 9pm-2am, free. House and techno.

Sweet Spot Tunnel Top, 10pm. Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.

'Sweet Thing Delirium, 10pm. '60s and '70s rock and soul with DJ Jules and Jenny.

Synchronize II Pirata, 2007 16th St; 626-2626, 10pm-2am, \$2. Psytrance.

Union Endup, 10pm-4am. With DJs BB Hayes and DeMilo.

Vanity Fluid Ultra Lounge, 662 Mission; 615-6888, www.fluidsf.com, 10pm, free. House music with DJ Dimitri Mykonos and mash ups and hip-hop with guest DJs.

Vitabar Divas, 1081 Polk; 928-6006, 10pm-2am, \$5. With mikae and Jada Halston.

Wabi Sabi EZ2, 682 Commercial; www.ez2bar.com, 9pm, free. Hip-hop, breaks, and techno with DJ Groovecatcher.

Bay Area

Club 101 815 W Francisco Blvd, San Rafael; (415) 460-0101, 8pm. Salsa lessons and live music with guests Fito Reynoso and Ritmo y Armonia.

Dhol Patrol Ashkenaz, 9pm, \$8. With DJs Jimmy Love and Earflaps.

Good Life Luka's Taproom and Bar, 2221 Broadway, Oak; (510) 451-4677, 8pm-midnight. With VNA, DMadness, and guests.

Kingman's Lucky Lounge 5-8pm, free. Open audition turntables by appointment, followed by downtempo with Ambient Mafia.

Lion Rock Oasis, 135 12th St, Oak; (510) 763-0404, 10pm, \$7. Reggae, dancehall, and roots with Jah Yzer, DJ Riddim, Dub Rocker, Jah Mystic, and Poppa.

Reggaeton Corner Seventeenth, 510 17th St, Oak; (510) 433-0577, 9pm. Reggaeton and hip-hop.

Sabroso Bench and Bar, 2111 Franklin, Oak; (510) 444-2266. Blatino night featuring reggaeton, old-school, and hip-hop.

Shattuck Downlow 8pm-2am. Salsa dance lessons.

Suburban Stinger Lounge, 38 East 25th Ave, San Mateo; (650) 571-8486, 9pm-2am, free. Progressive, house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

thursday 1

Rock/blues/hip-hop

Audio Out Send, Tomihira, Vernal Falls, Liam Carey Cafe du Nord, 8pm, \$8. See 8 Days a Week, page 54.

Bucho, Bayonics Boom Boom Room, 9:30pm, \$8.

Citizen Cope, Gibb Droll Band Independent, 9pm, \$17.

Coppertones Ireland's 32, 9pm.

Duke Robillard Band Biscuits and Blues, 8:30 and 10:30pm, \$15.

Estereo, Meli, Lesser Lights Edinburgh Castle Pub, 9pm, \$3.

Facing New York, Desa, Somerset, Judgement Day Bottom of the Hill, 8:30pm, \$8.

Hey Willpower, Gold Chains and Sue Cle, Eats Tapes Rickshaw Stop, 8pm, \$8.

Kathryn Jensen, Michael Musika, Sleepy Todd Amnesia, 9pm.

Josh Workman Quartet Yerba Buena Gardens, Mission at Third St; 543-1718, 12:30pm, free.

Continued on page 60

Annie's
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THE ALUMNI AND LIVE MANICANS

SATURDAY SEPTEMBER 3RD

"FITO Y SU RITMO Y ARMONIA"

D.J. WALTDIGZ
(ANEJO PRODUCTIONS)

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"SALSA SUNDAYS"

SALSA, TIMBA, MERENQUE, REGGAETON
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PARTY STARS AT 8:30 PM
NO COVER!

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8pm \$7

MINIPOP
Seventeen Evergreen
(CD release party)
Pine*AM (Japan)

hey willpower
(EP release party)
Gold Chains & Sue Cie
Eats Tapes

LOADED
XXX birthday bash 10pm \$7

live:
dj AUDROCK Ryan Poulsen Julia
THE STRAYS (UK)

JIM YOSHII PILE-UP
(CD release party)
The Dudley Corporation (IRL)
Ex-Boyfriends
advance tickets at virtuous.com

Elbo Room

Wednesday, August 31st 9pm - \$5
LUCIFER'S HAMMER PRESENTS ***
WOLVES IN THE THRONE ROOM
PLUS WALKEN
AND SPECIAL SECRET GUEST

Thursday, September 1st 10pm - \$3
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FRIDAY ***

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COOL CHRIS,
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Saturday, Sept. 3rd 10pm - \$7adv/\$3door
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PLUS DJ ZEPH
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Sunday, Sept. 4th 9pm - \$10adv/\$5door
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SIN CITY
MON SEP 5th
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musicclub guide

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Amoeba Music 1855 Haight; (415) 831-1200.
L'Amour dans le Four 1602 Lombard; (415) 775-2134.
Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Avalon Ballroom 1200 Sutter; (415) 252-7100.
Axum East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 304-4100.
Balazo 18 2183 Mission; (415) 255-7227.
Bambuddha Lounge 601 Eddy; (415) 885 5088.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beat Lounge 501 Broadway; (415) 982-5299.
Beauty Bar 2299 Mission; (415) 285-0323.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bohemia Lounge 1624 California; (415) 474-6968.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4666.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Cafe Claude 7 Claude; (415) 392-3515.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Canvas Gallery 1200 Ninth Ave; (415) 504-0060.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Catalyst Cocktails 312 Haight; (415) 621-1722.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
Cliff Bar and Grill 850 Montgomery; (415) 398-0850.
City Nights 715 Harrison; (415) 546-7938.
Club Bas 383 Bay; (415) 399-9555.
Club Caliente 289 11th St; (415) 255-2232.
Club Deluxe 1500 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Connecticut Yankee 100 Connecticut; (415) 552-4440.
Dalva 3121 16th St; (415) 252-7740.
Delirium 3139 16th St; (415) 552-5525.
DNA Lounge 375 11th St; (415) 626-1409.
Duplex 1525 Mission; (415) 355-1525.
Eagle Tavern 398 12th St; (415) 626-0880.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
Eight 1151 Folsom; (415) 431-1151.
Elbo Room 647 Valencia; (415) 552-7788.
Element Lounge 1028 Geary; (415) 571-1362.
Elidir: The Neighborhood Saloon 3200 16th St; (415) 552-1633.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fluid Bar and Lounge 662 Mission; (415) 615-6888.
Fuse 493 Broadway; (415) 788-2706.
Glas Kat 520 Fourth St; (415) 495-6626.
Grand 1300 Van Ness; (415) 673-5716.
Grant and Green 1371 Grant; (415) 693-9565.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's Starlight Room Sir Francis Drake Hotel, 450 Powell; (415) 395-8595.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HiFi 2125 Lombard; (415) 345-TONE.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Independent 628 Divisadero; (415) 771-1421.
Ireland's 32 3920 Geary; (415) 386-6173.
Jack's Club 2545 24th St; (415) 641-5371.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.

Les Joullins Jazz Bistro 44 Ellis; (415) 397-4436.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Knockout 3223 Mission; (415) 550-6994.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
Levende Lounge 1710 Mission; (415) 864-5585.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Li Po Lounge 916 Grant; (415) 982-0072.
Lit 101 Sixth St; (415) 278-0940.
Loft 11 316 11th St; (415) 701-8111.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Madrone Lounge 500 Divisadero; (415) 241-0202.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Dance Center 1830 17th St; (415) 252-9000.
Mezzanine 444 Jessie; (415) 625-8880.
Mighty 119 Utah; (415) 626-7001.
Milk 1840 Haight; (415) 387-6455.
Monkey Club 2730 21st St; (415) 647-2144.
Moose's 1652 Stockton; (415) 989-7800.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Old First Church 1751 Sacramento; (415) 474-1608.
One Market Restaurant 1 Market; (415) 777-5577.
111 Minna Gallery 111 Minna; (415) 974-1719.
Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 621-1911.
Park 747 Third St; (415) 974-1925.
Parkside 1600 17th St; (415) 503-0393.
Pat O'Shea's 3848 Geary; (415) 752-3148.
Peña PachaMama 1630 Powell; (415) 646-0018.
Pier 23 Pier 23; (415) 362-5125.
Pink 2925 16th St; (415) 431-8889.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room York Hotel, 940 Sutter; (415) 885-2800.
Pound-SF Pier 96, 100 Cargo; (415) 826-5009.
Public 1489 Folsom; (415) 552-3065.
Purple Union 140 Columbus; (415) 217-8400.
Ramp 855 China Basin; (415) 621-2378.
Rasselas Jazz 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Cliff Hotel, 495 Geary; (415) 775-4700.
Rickshaw Stop 155 Fell; (415) 861-2011.
Riptide Bar 3639 Taraval; (415) 240-8360.
Rite Spot 2099 Folsom; (415) 552-6068.
Roccapulo Supper Club 3140 Mission; (415) 648-6611.
RoHan Lounge 3809 Geary; (415) 221-5095.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Savanna Jazz 2937 Mission; (415) 285-3369.
1751 socialclub 1751 Fulton; (415) 441-1751.
Shanghai 1930 133 Stewart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slm's 333 11th St; (415) 255-0333.
Space 550 550 Bameveld; (415) 550-8266.
Spud 399 Ninth St; (415) 252-7883.
StudioZ 314 11th St; (415) 252-7666.
Sublimo 628 20th St; (415) 552-3603.
Suite One8One 181 Eddy; (415) 345-9900.
1015 Folsom 1015 Folsom; (415) 431-1200.
330 Ritch 330 Ritch; (415) 541-9574.



Life after *Dig!* Brian Jones at the Independent Tues/6.

Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Tunnel Top 601 Bush; (415) 986-8900.
12 Galaxies 2565 Mission; (415) 970-9777.
26 Mix 3024 Mission; (415) 826-7378.
Underground S.F. 424 Haight; (415) 864-7386.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area

Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Cafe Van Klee 1621 Telegraph, Oak; (510) 763-7711.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Four Street Lounge 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
Golden Bull 412 14th St, Oak; (510) 893-0803.
Imusicant 5429 Telegraph, Oak; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9220.
Jazzsculpt 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) 786-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING.
Mama Buzz Cafe 2318 Telegraph, Oak; (510) 465-4073.
Ramp 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Oakland Metro 201 Broadway, Oak; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Perf's 29 Broadway, Fairfax; (415) 459-9910.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oak; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 448-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Time Out Bar and Patio 1822 Grant, Concord; (925) 798-1811.
21 Grand 416 25th St, Oak; (510) 444-7263.
White Horse 6551 Telegraph, Oak; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ♦

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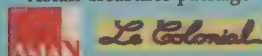


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MANGO
 DJ'S DLGAT AND TRILCE ON THE PATIO
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BANGANTULA
LOPEZ SAPIORS
 (HARD ROCK/PUNK)
 9PM \$7

SUN 9/4
SALSA SUNDAYS
BENNY VELARDE Y SUPER COMBO
DJ GARCIA
 3PM ON PATIO \$8
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COWGIRL PALOOZA
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MATT VRBA
 Teague Kernan
 Brad Wolfe
 Pat Jordan

THURSDAY 9/1 • 8PM \$5
CHRIS SNYDER
 Shoshannah Beck
 Megan Stankard
 Melissa Dana
 Melissa Rapp

FRIDAY, 9/2 • 9 PM \$7
DEREK SEE (of Carnless Hearts)
The Starr Saunders Project
 Jeff Rolka

SATURDAY, 9/3 • 8 PM \$7
VEDA
 +special guests

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 SIGN UP @ 7:30 PM • FREE
OPEN MIC WITH EL ZAKADOR

TUESDAY 9/6 • 9 PM \$1
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THURSDAY 9/8 • 9PM \$10
WIRGO PARTY/BBQ • SHOW 9 PM \$6
DUTCH DUB (of Pretty Girls Make Waves)

Moon Rats
 Whalebones
 +special guests

SUNDAY 9/11 • 11AM \$10 • 1PM • SHOW 9 PM \$5
TIPPY CANOE & THE PADDLEMAN
 Sandra & Brian Mello
 Pillows

music listings

Thursday 1

From page 56

Love Songs, Whiskey Sunday, Singularity, Wobble Balazo 18. 7:30pm, \$5.
 Paul Manousos Argus Lounge, 3187 Mission; 824-1447. 10pm.
 Nicole McRory Johnny Foley's. 9pm.
 Meek, Dilettantes Hemlock Tavern.
 9:30pm, \$6.
 'Pee Party' Hush Hush Lounge. 9pm, \$4.
 With Dee Jay Pee Play, Jascha Ephraim, DJ Sandy Beaches, Mama Swamp, DJ Ken-Vulsion, and more.
 Redheaded Stepchildren Parkside. 9pm, \$5.
 Chris Snyder, Shoshannah Beck, Megan Stankard, Melissa Dana, Melissa Rapp Hotel Utah Saloon. 9pm, \$5.
 Trembling Eagle Tavern. 9pm.

Jazz/new music

Marielle Jacobsen, Lx Rudis and Christopher Fleeger with Scott Davey Luggage Store Gallery. 8pm, \$6-10.
 Hal Stein Quartet Jazz at Pearl's. 8:30 and 10:30pm, \$5-10.
 Jazz jam Judi's Place, 1414 Market; 863-JUDI. 7:30pm, free. Open jazz jam.
 Kamau Seitu Quintet Les Joulins Jazz Bistro. 8pm.
 Paul Kimura Bistro Clement, 127 Clement; 387-6966. 6pm, free.
 Mike Lipskin, Waldo Carter Moose's. 7:30pm.
 Open Jazz Jam Judi's Place, 1414 Market; 863-JUDI. 7:30pm, free.
 Savanna Jazz Trio Savanna Jazz. 8:30pm, free.
 Eric Shifrin Fairmont, 950 Mason; 772-5000. 7pm.

Bay Area

Paul Mehling, Will Bernhard, Ken Emerson Guitar Trio Downtown. 8pm.
 Night of the Cookers Yoshi's. 8 and 10pm, \$10-20.
 Peter Barshay's FOG Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, \$5.

Folk/world/country

Jimbo Trout and the Fishpeople SF Ferry Building, Market at Embarcadero; 665-0408. 5pm, free.
 Jueves Flamencos Peña Pachamama. 8pm, \$8.

Bay Area

Davka Freight and Salvage Coffee House. 8pm, \$19.50.
 Fun with Finnoula Beckett's. 9:30pm.
 Samba Ngo Memorial Park, 1325 Portland, Albany; (510) 524-9283. 6:30pm, free.

Dance clubs

Arrow "Techno Vampire Happy Hour," 6:30-10:15pm, free. An erotic club featuring obscure music. 10pm-2am. Synthcore, electro-punk, new wave, and more.
 Baobab 10pm, \$3. Reggae and dancehall with DJ M'Penzi.
 Beat Church Nickie's BBQ. 9pm, \$5. World fusion beats.
 Built for Speed Delirium. 10pm-2am, free. With rotating DJs Fashion Hooker, Platform Whore, and DJ Juan of a Kind.
 Club Faith 715 Harrison, www.faithsf.com. 9:30pm-2:30am, \$7-12. With DJs Twist, Neon Leon, and Mike Biggz.
 Club Future Underground SF. 10pm, \$5. New electro, classic synthpop, and indie remixed with DJs Justin, Tollef, and Nurse Glitch.
 Cruise Liner Lingba Lounge. 9pm-2am. Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.
 Descarga Voda, 56 Beldan; 677-9242. 10pm-2am, free. Afro-Latin rhythms, soul, funk, reggae, and hip-hop with Vinnie Esparza, Hopper, Jonny Deeper, and guests.

Dirty Rip Amé Bar, 43 Sixth St; 543-3505. 9pm-2am, free. Disco-punk, electro, and acid house with Sexray, Dammit, and guests.

Duplex 7pm-2am. Latin bass with DJ Ruben and guests.

11A-19357 Club Li Po Lounge. 9pm-2am. Krautrock, spacerock, neu-noise, and more.

Elbo Room 10pm. With DJ Eddie.

E25 682 Commercial; 362-9321. "6 2 9," 6-9pm, free. '80s, uptempo jams, and deep house breaks. "Bumpin'," 10pm-2am, free. With DJs Morse Code and Monte Carlo.

Fun 26 Mix. 9pm, \$5-10. Old-school, hip-hop, and reggae with DJ Jah Yzer.

Give Thankz Club Six. 9pm-2am, \$5. With Polo Mo'Xquuz, Shortkut, Doogie, Ivier, and Irie Dole.

Hellfire Club The Stud. 10pm, free. A rock 'n' roll dance party for girls and queers.

Industry Bigfoot Lounge, 1750 Polk; 440-2355. 10pm-2am, free. A club dedicated to those working in the service, promotion, performance, and creation industry.

Lapel Madrone Lounge. 9pm. With DJ Neel Kizmiar and guest DeeJay Ziploc.

Levande Lounge 1710 Mission; 864-5585. www.levendesf.com. 6-10pm. Downtempo, dub, hip-hop, and more with Nate Harrison, Paul Tobias, and guests. 10pm. With Divasonic and Safar, Kat and Kepi, and Tyler Stone.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Moneyshot Milk. 9pm. With Future Primitive Sound DJs.

1984 Cat Club. 9pm-3am, \$5. '80s, top 40, and new wave.

On the Ropes Knockout, 3223 Mission; 550-6994. 10pm-2am, free. Rock, punk, and metal with DJs SamSupa and Dead-beat.

Pacific Standard Time Bambuddha Lounge, 601 Eddy; pacificstandardtime@hotmail.com. 9pm-2am, \$5. Soul music with Sake1 and guests.

Party for the People Element Lounge, 1028 Geary; 571-1362. 9pm. Hip-hop, funk, and rock mash-ups with Mix Master Mao and DJ Fidelski.

Polo's Blue Cube 34 Mason; 392-4833. 10pm-2am, \$7. With Cheb I Sabbah.

popscene 330 Ritch. 10pm-2am, \$5-8. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy.

Purple Haze Skylark. 9pm-2am, free. Hip-hop and dancehall with DJs Osiris, Powder, Jus Rite, Arrow, and Sg-13.

Real Raw Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight. With DJ Pinulaz Sound.

Salsa night Cafe Cocomo, 650 Indiana; 824-6910. 8pm, \$15. Salsa lessons followed by a dance party with live music.

Simple Pink, 2925 16th St; 431-8889. 9pm, \$10. With DJ Julius Papp.

Star Hits Condor Club, 300 Broadway; www.divebar.biz/starhits.htm. 9pm-2am, \$5. An alternative dance club featuring DJs, dancing, and more.

Suite OneOne 9pm-4am, \$10. With DJs Sweet Wish, 1539 Folsom; 278-9474. 7pm-2am, free. With Charlotte the Baroness and Brian Gianino.

Thursday Night Lounge Thirsty Bear, 661 Howard; www.thirstybear.com. Downtempo.

Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlies-lounge.com. 9pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

Tunnel Top 10pm-2am, free. Hip hop, funk, and dancehall with DJ Toph One and guests.

Twilight Soluna Cafe and Lounge, 272 McAllister; 621-2200. 6-10pm, free. Uptempo lounge music and visual artistry.

Underworld Kelly's Mission Rock. 9pm. Hip-hop.

Windup Endup. 10:30pm-4:30am. With guest DJs.

music listings

Bay Area

Added to House Club Rev. Three Saint Francis Square, Daly City; (650) 758-5815. 9pm-2am, free. House music.

Automatic Kingman's Lucky Lounge. 9pm-2am. Classics, dancehall, and soul.

Blush Thursdays Blush. 261 California Dr. Burlingame; (650) 347-7710. 9pm. Hip-hop, reggaeton, and more.

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

Community Thursdays Shattuck Downlow. 8pm, \$5. Funk, soul, hip-hop, reggae, and '80s.

Grateful Dead DJ Night Ashkenaz. 10pm-2am, \$6. With Digital Dave.

I Can See the Cosmos Seventeenth, 510 17th St, Oakl; (510) 433-0577. 5pm-2am.

Intrigue Thursdays Agave Grill and Cantina, 2033 N Main, Walnut Creek; www.intrigueparty.com. 9pm-2am. Hip-hop, R&B, and reggaeton.

Stylus Oasis Bar. 135 12th St, Oakl; www.econ.net/events/sac. 10pm-2am, \$5. Deep house and minimal tech.

White Horse Bar 8pm. With DJ Tony-T.

friday 2

Rock/blues/hip-hop

ABC Red Devil Lounge. 8pm, \$22.

Joe Bataan Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$35-50.

Bixby Tongue and Groove. 9pm, \$6-8.

Blue Turtle Seduction Connecticut Yankee 10pm, \$5.

Circle, Merzbow, Earth, Growing Great American Music Hall. 9pm, \$15.

EK Collective, MC Lynx Edinburgh Castle Pub. 10pm, \$5.

Fun House Ireland's 32. 9pm.

Juan Maclean, Shiny Toy Guns Slim's. 9pm, \$15.

Mike Shapiro Band Johnny Foley's. 9pm.

Modey Lemon, Cuts Hemlock Tavern. 9:30pm, \$7.

New England Roses, Still Flyin', KIT, Paradise Island Bottom of the Hill. 10pm, \$8.

Phenomenauts, Mongoloid, Teenage Harlots, Prima Donna, Mouth Offs Cafe du Nord. 8:45pm, \$10.

Teresa James and the Rhythm Tramps Biscuits and Blues. 8:30 and 10:30pm, \$15.

Uzi Suicide, Masacre, Hostile Takeover, Hand Over My Daughter Mendoza, Rose 'n' Bombs, Boundry Balazo 18. 8pm, \$5.

Bay Area

Bleed the Dream, All Heroes Die, Greeley Estates, Kid Innocence, Pyramus Never Dies, Interpret This Imusicast, 5429 Telegraph, Oakl; (510) 601-1029. 7:30pm, \$10.

Cosmic Mercy, Subconscience Blakes. 9pm, \$10.

Earth, Wind, and Fire, Chicago Chronicle Pavilion, 2000 Kirker Pass Rd, Concord; (415) 421-TIXS. 7:30pm, \$27.50-75.

Otis Goodnight, Stymie and the Pimp Jones Luv Orchestra, DJ Platurm Shattuck Downlow. 9pm, \$7.

Jesse Colin Young and the Kona All Star Band Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, \$22.

Jim Yoshii Pile-Up Rasputin Music, 2401 Telegraph, Berk; 1-800-350-8700. Call for time, free. See 8 Days a Week, page 54.

Locust, Cattle Decapitation, Look Back and Laugh, Year Future 924 Gilman. 8pm, \$6.

Nicole McRory Beckett's. 9:30pm.

Aaron Pearson, Black Sun, EL84 Time Out Bar and Patio. 9pm, \$6.

Ten till Two Beckett's. 9:30pm.

Brian Wilson Greek Theatre, Gayley Rd and Stadium Rim Way, Berk; (415) 421-TIXS. 8pm, \$35-125.

Continued on page 62

ARGUS LOUNGE

PAUL MANOUSOS
AXTON KINCAID WED 8/31
9pm

VOXEN MEWS (IRELAND)
STACY TWICE (SOLO) THUR 9/1
9pm

DJ KISSTOPHER FRI 9/2
10pm

DJ HOT LUNCH SAT 9/3
10pm

JOSH JONES TRIO SUN 9/4
9pm

NEW WAVE PUNK IN GARAGE MON 9/5
9pm

PHIL CRUMAZ
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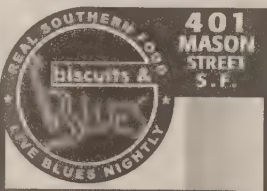
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SUNDAY 9/4

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MONDAY 9/5

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TUESDAY 9/6

FAT TUESDAY BAND
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WEDNESDAY 9/7

CATHY LEMONS
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9/9 PATRICIA WILDER
9/10 FREDDIE HUGHES

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music listings

Friday 2

From page 61

Jazz/new music

Don Alberts Moose's, 8pm.
Black Market Jazz Orchestra *Top of the Mark*, 9pm, \$10.
Charles Unger Experience with **Valencia Les Joullins Jazz Bistro**, 8pm.
Chuck Peterson Sextet *Bird and Beckett Book*, 2788 Diamond; 586-3733.
5:30pm, free.
Dirty Little Secret Plush Room, 11pm.
Disley Experience with **Dann Zinn** *Shanghai 1930*, 8pm, free.
Paul Kimura *Bistro Clement*, 127 Clement; 387-6966, 6pm, free.
Live Jazz *Red Rock*, 699 Chenery; 333-3030, 9pm, free.
Mitch Marcus Quintet *Jazz at Pearl's*, 9 and 11pm, \$10-15.
Nova Jazz Quartet *San Francisco Brewing Company*, 155 Columbus; 434-3344, 10pm, free.
Savanna Jazz Trio *Savanna Jazz*, 8:30pm, free.
Eric Shifrin *Fairmont*, 950 Mason; 772-5000, 7pm.

Bay Area

Dick Conte Trio, **Vernelle Anders**, **Steve Webber**, **Bill Moody**, **Dick Conte** *Down-town*, 8pm.
Dick Hindman Trio *Jazzschool*, 8pm, \$12-18.
Night of the Cookers *Yoshi's*, 8 and 10pm, \$14-24.
Jack Pollard and His Trio *Anna's Jazz Island*, 2120 Allston Way, Berk; (510) 841-JAZZ, 8pm, \$7.
Vince Wallace Quintet *Cafe Van Kleef*, 9pm, \$5.

Folk/world/country

Live Brazilian music *El Rincon*, 2700 16th St; 437-9240, 9pm, \$10.

Bay Area

'Barbary Coast Night' *Cafe Raphael's*, 10064 San Pablo, El Cerrito; (510) 525-4227, 7pm.
J.P. and Friends *Capoeira Arts Cafe*, 2026 Addison, Berk; (510) 666-1349, 10pm, \$5.
Ken Mahru and friends *Nomad Cafe*, 6500 Shattuck, Oakl; (510) 595-5344, 7:30pm, free.
Motorduade Zydeco with **Andre Thierry** *Eagles Hall*, 2305 Alameda, Alameda; (415) 285-6285, 9pm, \$14.
Village Ashkenaz, 9pm, \$22.

Dance clubs

African Dance Mission *Baobab*, 10pm, \$3. Zouk, Soukous, Mapuka, and Rai with DJ Marco and guests.
An Bodhran 668 Haight; 431-4724, 10pm-2am, free. House, funk, and soul with DJ Seemie.
Argus Lounge 3187 Mission; 824-1447, 10pm. With DJ Kistopher.
Ballroom and Swing Dance Party *Metronome Dance Center*, 8pm, \$15. Ballroom dance lesson followed by a dance party, 9pm, \$12. Metro swing party.
Beyond Ent *Harry Denton's Rouge*, 1500 Broadway; 346-7683, 9:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestiChris.
Brass Tax *Amnesia*, 9pm. Breaks and hip-hop with Fred Funk, Goldilox, Gerry Hatrick.
Can't Stop Won't Stop *DNA Lounge*, 10pm-4am, \$15. A celebration for Jeff Chang's book, *Can't Stop, Won't Stop: A History of the Hip-Hop Generation* featuring DJ Kool Herc, Pam the Funkstress, Sakel, DJ Teeko, and Deuce Ace. See 8 Days a Week, page 54.
Casa Madrone Lounge, 9pm, \$4. International music with DJ Papi Chocolate and guests.

Requiem for a synthetic pleasure

By Ken Taylor

My 18th birthday was a real blast. My ex-girlfriend and I hung out at her cousin's house. I learned how to shotgun a beer. It was shapin' up to be quite a rowdy passage into manhood, and when Glenn broke out Wendy Carlos's *Switched-On Bach* (Columbia) — the cover featured a portly, powdered-wigged, composer-looking figure standing stoically before a patch bay of wires and keyboards — I knew it was par-tay time. I trusted Glenn infinitely. His recommendations of Burroughs, *Kind of Blue* (Columbia), and Jamiroquai's *Emergency on Planet Earth* (Columbia) — and no, he didn't work for them) not too long before, proved revelatory. But the concept of covering a bunch of classical classics on a synthesizer seemed a bit passé, and on first listen to the 30-year-old record, my mind wasn't exactly blown. This was to be my adult life, I supposed: a series of chatty buildups and crushing letdowns.

Years later, after seeking out Yes's *Closer to the Edge* (Atlantic), after poring over Japan's *Adolescent Sex* (BMG), after going bonkers for Bobby O's "I'm So Hot for You," and after throwing myself full force into Detroit's techno scene, I finally began to grasp *Switched-On's* significance. Bach still seemed relatively irrelevant to my life, but I was convinced that the Moog synthesizer, pretty much the only instrument used on the 1968 recording and the driving force behind nearly all my favorite records, was the strangest, most fascinating sound generator ever made. Violins made classical music or country — forgive the blanket generalizations here, please — and guitars made rock, but the Moog made everything else ... or made everything else interesting, at least.

The keyboard's burbling, low-end hum didn't tackily ape the string section of a philharmonic, or a funky bass guitar, or even a plain 'ol piano. It was a sound all its own, *synthesized* from sine waves: bendable, comfortable, and controllable. No two Moogs would ever sound the same, and they're finicky things, according to anyone who's got one. They need a good warm-up before they're put into action, and the analog technology is as warm and idiosyncratic as it gets: a strange contradiction since Dr. Robert Moog, the synthesizer's creator, was criticized for the board's icy tone upon its release.

I found one of the old keyboards a while back at an instrument shop, not too far from Glenn's house, after having combed garage sales for years in search of one of the rare relics, and I thought I'd hit pay dirt. Its particleboard sides were droopy and waterlogged from sitting in someone's basement for decades. Its keys were broken. It had just one working oscillator. The guy wanted a ridiculous \$200 for it, and I nearly caved, thinking wistfully about the machine's plastic name tag instead of the plastic scrap heap that was its condition. I left without it, yet there are still days when I regret not buying the piece of shit.

"My own Minimoog's surface console is cracked, and it barely works, but I would never throw it away," admits Drew Daniel of Matmos and Soft Pink Truth, one of the countless Moog devotees who can't part with the magical and versatile bit of gear. He "was someone whose genius at instrument building extended to thinking through how to meet musicians halfway," he says of the inventor.

In fact, until Moog was diagnosed with brain cancer in April, just months before his death Aug. 21 in Asheville, NC, he'd worked steadily. Moog started off building theremins (those motion-sensitive musical instruments popularized by old science fiction films and the Beach Boys' "Good Vibrations") in the '50s, and soon after graduating from Cornell University with a PhD in engineering physics in the '60s, changed music forever by manufacturing the first mass-produced modular synthesizer.

"Last time I was at the dreaded NAMM trade show in LA, January of this year, I saw Bob still at his booth the day after the show was done," recalls San Francisco's Matthew Curry, who records as Safety Scissors. "Myself and two other people from Cycling '74 were left with the dull task of packing everything up when most of the bigger companies had hired guns just to do such dirty work. When walking over by the Moog booth, I asked Bob what he was still doing around and why he, the head cheese, was packing up the displays. I don't remember his response exactly, but he just said that someone had to do it and he was happy to help." Despite the draining trade show atmosphere, "he was always just beaming whenever I saw him there," Curry adds.

Moog was one of few scientists who truly bridged that chasm between art and technology, and he constantly worked alongside musicians to help them better express themselves with technology. For me, though, finding great pleasure in the synthetic was his real legacy.

Robert Moog R.I.P. Five

Wendy Carlos, "Sinfonia to Cantata No. 29" (Columbia) — for Glenn
Isley Brothers, "Who's That Lady" (T Neck) — for Kristin
Mool Richards, *New Sound Element: Stones* (Vivid Sound) — chosen by M. Curry
Dick Hyman, "Give It Up or Turn It Loose" (Varese) — chosen by D. Daniel
Kraftwerk, "Autobahn" (Philips) — for me ♦

Soft Pink Truth and **Safety Scissors** play Sept. 22, Mighty, 119 Utah, SF. Call for time and price. (415) 626-7071.

Safety Scissors' Tainted Lunch (~scape) and **Hans Fjellestad's** documentary *Moog* (Plexifilm) are both out on DVD.

E-mail Ken Taylor at synthetic@sfbg.com.

music listings

Club Judah Jelly's. 10pm, \$5. Dancehall, dub, lovers rock, and roots.

Club Loaded Rickshaw Stop. 10pm-2am, \$6. Rock with DJs Omar and Ryan.

The Deacon Skylark. 9pm-2am, free. Old-school hip-hop and dance tracks with DJ Kyle.

Desire Fluid Ultra Lounge. 662 Mission; 615-6888, www.fluidsf.com. 10pm, \$10-15. With DJ Solomon.

DJ Seven's Magic Carpet Ride Le Colonial, 20 Cosmo Pl; 931-3600. 10pm-2am, \$10. With DJ Seven and guests.

Double Dutch 26 Mix. 10pm-2am, \$5. Hip-hop, soul funk, dancehall, and breaks with DJs Cyrus, Blaqwest, Neta, Paulytek, Pause, and Ross Hogg.

Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10, free before 10pm. House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.

Drinks On Us Club LaMia. 3910 Geary; (925) 565-5594. 9pm-2am. Hip-hop, R&B, and reggae with DJ Mind Motion, Rum, and S1.

Duplex 7pm-2am. House beats with Frenchy Le Freak.

Eklektic 1015 Folsom. 10pm-4am, \$20. Eight year anniversary party with Roni Size, Gridlock, 4Real, Mal, Audio Angel, MCs Duh and Colonel, Pelix the Dog, Rascue, and Jammin. See 8 Days a Week, page 54.

Electric Relaxation Nickie's BBQ. 10pm-2am, \$5. Classic hip-hop, soul, funk, '80s, and party jams with DJs Pele, Mizzo, and guests.

Eve Factory 525, 525 Harrison; 339-8686. 9pm-3am, \$10. A dance party for girls featuring hip-hop, R&B, house, tribal, and classics.

EZ5 682 Commercial; 362-9321. "Freaky Fridays," 6-10pm, free. Old-school, nu-skoool, and more.

Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo, David Harness, Neon Leon, and weekly guests.

Firecracker Il Pirata. 2007 16th St; 626-2626. 9pm-2am, \$5. House and breaks.

Flavour Fridays Sno-Drift. 10pm-3am. Hip-hop and salsa.

Free Funk Friday Elbo Room. 10pm, free. Funk, hip-hop, AfroLatin, and Brazilian with DJs Winnie Esparza, Cool Chris, and Sure Shot.

Fuzz Buzz Make-Out Room. 10pm-2am, \$7. Ragga breaks, future samba, bhangratic, drum 'n' bossa, and strip-hop with guests.

Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.

Knockout 3223 Mission; 550-6994. 10pm-2am, free. Rare grooves and funky soul with DJ Fancy Dan and Primo.

Laced Up Luna Lounge. 1192 Folsom; www.lunalounge.org. 10pm-2am, \$5-10. With rotating DJs Yusai, Deedot, and Dubbs.

Latin Bay Area Glas Kat. 9pm. Salsa, merengue, reggaeton, bachata, rock en Español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Levende Lounge 1710 Mission; 864-5585, www.levendesf.com. 6-10pm. With live performance by Acoustic Sneaky. "Off the Couch," 10pm. With Sharon Buck, M3, and monthly guests.

Lingba Lounge 9pm-2am, free. Latin house.

Loveslap! Pink, 2925 16th St; www.loveslap.com. 9pm. House music with Charles Spencer, Mauricio Aviles, Movido, and guests.

Macho Deco. 510 Larkin; 346-2025. 10pm-4am, \$5. A gay dance party for phats, femmes, and the people who love them.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Master Blaster Delirium. 10pm. Punk rock.

Mezzanine 10pm-4am. Blasthaus presents Richie Hawtin.

Continued on page 64

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MODEY LEMON THE CUTS

9/2 HEMLOCK TAVERN

THIS WEEK

THE JOHN BUTLER TRIO
8/31 THE VILLAGER
CITIZEN COPE,
GIBB DROLL BAND
8/31 THE MCDONALD
CIRCLE, MERZBOW
EARTH, GROWING
8/2 GREAT AMERICAN MUSIC HALL
NEW ENGLAND ROSES
STILL FLYIN'
8/2 BOTTOM OF THE HILL
THE PHENOMENAUTS
8/2 CAFE DU NORD
MODEY LEMON, THE CUTS
8/2 HEMLOCK TAVERN
DESTINY'S CHILD
8/3 OAKLAND ARENA
BLUE OYSTER CULT
8/4 BOURBON ST. CONCERT
DENGUE FEVER
NEUNG PHAK
8/5 GREAT AMERICAN MUSIC HALL
JOHN MAYER TRIO
9/1 THE FILLMORE
BRIAN JONESTOWN
MASSACRE
8/11 THE VILLAGER
THE POSIES
ORANGER
8/7 SLIM'S
OLIVIA TREMOR CONTROL
8/11 GREAT AMERICAN MUSIC HALL
NUMBERS
LIMITED EXPRESS (HAS GONE)
DEATH SENTENCE PANDA
REMEMBER THE MAINE
9/8 BOTTOM OF THE HILL
XBXX
KID 606,
MERDIVORATORS
9/9 BOTTOM OF THE HILL
SON VOLT
9/9 THE FILLMORE
GEORGE CLINTON &
PARLIAMENT/FUNKADELIC
9/10 THE FILLMORE
GARBAGE
9/10 THE WARFIELD
OASIS
JET, KASABIAN
9/11 SHORELINE AMPHITHEATRE
THE DECEMBERISTS
SONS & DAUGHTERS
PETRA HADEN'S SELL OUT
CHOIR
9/11-12 THE FILLMORE
BLACK REBEL
MOTORCYCLE CLUB
MARK GARDNER
9/12 GREAT AMERICAN MUSIC HALL
INTERPOL
9/15 SAN JOSE CIVIC AUDITORIUM
SANTANA
9/15 HP PAVILION SAN JOSE
THE BRAVEY
MATIMO PARK
9/15 THE FILLMORE
ZION I
9/16 THE FILLMORE
THE SERMON
FLASH EXPRESS
9/16 IVY ROOM

STEVE MILLER BAND
with GEORGE THOROGOOD
& THE DESTROYERS and
THE GREG KINN BAND
9/17 SHORELINE AMPHITHEATRE

PAUL
WELLER
9/17 THE WARFIELD

NW MODEL ARMY
9/17 THE INDEPENDENT

THE ARCADE FIRE
WOLF PARADE, THE BELL
ORCHESTRA
9/18 THE WARFIELD

AQUALUNG
THE PERISHERS
TRACY BONHAM
9/20 GREAT AMERICAN MUSIC HALL

THE WACO BROTHERS
SALLY TIMMS
JON LANGFORD
DOLLAR STORE
9/21 BOTTOM OF THE HILL

DEAD CAN DANCE
9/21-22 PARAMOUNT THEATRE,
OAKLAND

BLOC PARTY
THE KILLS, NOISETTES
9/21-9/22 THE WARFIELD

MATISYAHU
9/21 GREAT AMERICAN MUSIC HALL

STELLASTAR*
9/23 THE INDEPENDENT

THE MERMEN
9/23 RED DEVIL LOUNGE

JAGUARS
9/23 MEXICAN HERITAGE PLAZA, SAN
JOSE

CAGE
9/24 SLIM'S

MACEO PARKER
9/24 THE FILLMORE

XIU XIU, YELLOW SWANS
9/24 BOTTOM OF THE HILL

ALICE'S NOW & ZEN FEST
MAROON 5, BILLY IDOL
9/25 SHARON MEADOW, GOLD. GATE PARK

CHUCK PROPHET & Band
9/25 CAFE DU NORD

BLACKALICIOUS
9/26 THE INDEPENDENT

STEVE WINWOOD
9/27 THE FILLMORE

NINE INCH NAILS
9/28 ARCO ARENA

BOUNCING SOULS
7 SECONDS
9/29 SLIM'S

LOS SUPER SEVEN
feat. CALEXICO, JOE ELY,
RAUL MALO, RUBEN
RAMOS, WEST SIDE
HORNS, & RICK TREVINO
9/29 GREAT AMERICAN MUSIC HALL

ACID MOTHERS TEMPLE
AQU, THE EBB & FLOW
9/30 BOTTOM OF THE HILL

RICHARD THOMPSON
9/30 THE FILLMORE

THE FIERY
FURNACES
9/30-10/1 CAFE DU NORD

DUNGEN
10/1 THE INDEPENDENT

SIGUR ROS
10/1 PARAMOUNT THEATRE, OAKLAND

THE FRAMES
10/1 THE FILLMORE

MY CHEMICAL ROMANCE
10/2 SAN JOSE EVENT CENTER

10LEWEL
10/5 SLIM'S

MLA
10/5 THE GRAND

FRANZ FERDINAND
TV ON THE RADIO
CUT COPY
10/6 BILL GRAHAM CIVIC AUDITORIUM

FASTBALL
10/6 RED DEVIL LOUNGE

BLACK DICE
10/7 GREAT AMERICAN
MUSIC HALL

FOREIGN BORN
PAPERCUTS
10/7 BOTTOM OF THE HILL

THE ENGLISH BEAT
10/9 RED DEVIL LOUNGE

SYSTEM OF A DOWN
THE MARS VOLTA
10/9 OAKLAND ARENA

THE KILLERS
MODIST MOUSE
ARCADE FIRE
10/9 SHORELINE AMPHITHEATRE

DEVO
MISSING PERSONS
10/9 PARAMOUNT THEATRE, OAKLAND

DROPPICK MURPHYS
10/16 THE WARFIELD

GWEN
STEFANI
10/18 HP PAVILION, SAN JOSE

DANIEL LARONS
TOROISE
10/20 THE INDEPENDENT

BROOKS & DUNN
10/20 SHORELINE AMPHITHEATRE

PORCUPINE TREE
10/21 THE GRAND

THE TWE
DRESSY BESS
10/25 CAFE DU NORD

STEVE HACKETT
ACOUSTIC TRIO
10/27 CAFE DU NORD

FOG FIGHTERS
WILZER
10/28 OAKLAND ARENA

BROADCAST
GRAVENHURST
10/28 GREAT AMERICAN
MUSIC HALL

CURRENT 93, OM,
SIMON FINN, BABY DEE
11/4 GREAT AMERICAN MUSIC HALL

U2
11/8-9 OAKLAND ARENA

JETHRO TULL
11/11 PARAMOUNT THEATRE, OAKLAND

THE MOODY BLUES
11/13 PARAMOUNT THEATRE, OAKLAND

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music listings

Ches Smith's Congs for Brums, Jesse Quattro, and Devin Hoff

Mama Buzz Cafe, Aug. 22

If you're going to see a show at Oakland café-art gallery Mama Buzz the first rule is to get there early. I learned that on my first trip there in late July, when I excitedly showed up at 9:15, only to find that the night's festivities were already over. I felt like Harvey Korman in *High Anxiety* when he was penalized for arriving 30 seconds late to dinner by having his fruit cup taken away. "No fruit cup for me," I thought as I was driving back to San Francisco, feeling stupid and silly.

Monday's show was a chance for redemption, and although I got there at a relatively punctual 7:10, opener Devin Hoff was already midway through his solo contrabass set. Solo bass isn't an easy format — for the musician or the listener — but Hoff's well-paced performance held the attention of the couple of dozen audience members, even as the sounds of passing cars, clanging dishes, and chatting customers from the next-door café area competed with the music. He dedicated one piece, "Double Knife," to Xiu Xiu's Jamie Stewart, and it concluded in appropriately tormented fashion with some serious bow-scraping dissonance. He closed with a more melodic, melancholy piece that was reminiscent of Charlie Haden's music or Scott LaFaro's beautiful lump-in-the-throat solos with the Bill Evans Trio. Good stuff.

Next up was vocalist Jesse Quattro, accompanied on battery-powered keyboard by Secret Chiefs 3's Trey Spruance. Quattro has amazing range as a vocalist, which she often extends by running her voice through a battery of effects pedals. This night she used just one, and it was nice to hear her singing actual melodies in this stripped-down setting, a change from her noisier work with metal bands Saint of Killers and Carniceria as well as her past solo sets. The duo played a brief, four-song set that included a couple of old Southern gospelly songs with creepy, pipe organ-like accompaniment by Spruance. The highlight, though, was their last song, a cover of a jaunty yet lyrically grim tune called "I Wish We'd All Been Ready" by Christian rock figurehead Larry Norman, of all people (as identified by a helpful and very surprised audience member).

The evening's headliner was drummer-percussionist Ches Smith's solo project, Congs for Brums. Along with Hoff, Smith makes up the other half of the bass 'n' drums (but not drum 'n' bass) postjazz duo Good for Cows. He just moved to LA, so he's not technically local anymore, but he was an important part of the Bay Area scene for so long that it seems fair to grant him an exception here. For a while it seemed like he was playing a gig in San Francisco every night of the week, at least when he wasn't touring. He's incredibly versatile, having been called on by everyone from ex-Geraldine Fibber Carla Bozulich to brainy jazz bandleaders such as Graham Connah and John Schott to musically literate indie rockers like Xiu Xiu and beyond.

Smith also played in Alex Newport's aggro, AmRep-style rock trio Theory of Ruin and has recently started playing in a new trio led by New York guitarist Marc Ribot.

His half-hour set reflected this versatility, combining all sorts of sounds and approaches into a smoothly flowing and very entertaining one-man show. A drum set, a vibraphone, cowbells, shakers, a mixing bowl, a bow, three sizes of drumsticks, and about five kinds of mallets — Smith had all this in his carefully arranged arsenal, and he used every bit of it in a careful, strategic fashion. Nonetheless, you get the sense that he could merely play the snare drum for 20 minutes, and it would still be entertaining.

That said, his vibraphone playing was his set's high point. He produced some amazing effects, such as a drooping glissando made by dragging the mallet slowly down the keys, as well as some high-pitched harmonics made by scraping the bow along the edges of the keys. It was all very musical, though, which isn't always the case when virtuoso musicians get into these sorts of extended techniques, as they call them in the avant-garde biz. Smith balanced these headier moments with sporadic outbursts of stadium-size, albeit odd-metered, rock drumming, which would in turn dissolve back into quieter, more textural noise making. This restless approach brought to mind the solo performances of Dutch drummer Han Bennink — minus the slapstick comedy element but with the same sense of joy at simply being able to bang on a bunch of different things and make a lot of neat sounds. Smith's well-received set was a fitting conclusion to an evening of swell sounds, and it was all over by 9. (Will York)



Vibed: Ches Smith sails solo as Congs for Brums.

Friday 2

From page 63

Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond, Precise, and guests.

Quench Fridays Club Q, 61 Golden Gate; www.freeparty.com. 9pm. With various resident DJs spinning music in three rooms.

'Raw Power Happy Hour' Parkside. 4pm, free. With DJ Evil Justin.

Remedy DNA Lounge. 10pm-5am, \$15. House, garage, atmospheric soul, and urban grooves.

Revival Bender's, 806 South Van Ness; 824-1800. 9pm-2am. Nu-post-pop-punk-wave.

Rewind 1028 Geary; (925) 339-0893. 9pm-2am. With Steve Masters and Brian Raffi.

1751 Social Club 11pm, \$5-10. With Quantic, Proof, Kento, Tokyo Component, and Yoshito.

Shadowplay Stud. 9pm-3am, \$5. Indie, new wave, electro, and discopunk with DJ Donimo.

Continued on page 66

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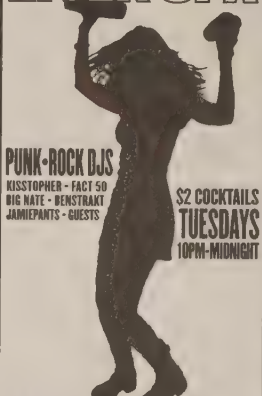
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SUN 9/4	ACID KING DRINK THE BLEACH, ARCHON (EX-SLUDGEPOW)	9:30PM, \$7	
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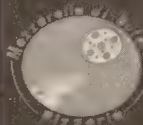
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Borinquen
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SAT 9/3

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SUN 9/4

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GOLD CHAINS & SUE CIE
MIKE RELM, OMAR
10pm-4am / \$10 adv

WED SEP 14
AT Mezzanine / 444 Jessie St.
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ROYKSOPP ANNIE
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SPRITE MACON & THE MAGPIE DUKES!
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WED. AUG. 31 9:30PM - 55
SPEEDYS WIG CITY PRESENTS
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THURS. SEPT. 1 7PM - 05
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FRI. SEPT. 2 10PM - 05
NIGHT OF THE OLDIES!
PHIMOM FANCY DAN-IVAR
DANCING SOUL-BOOGY-ROCK N ROLL-1 HIT WENDERS
25 HAMM'S BEER!

SAT. SEPT. 3 10PM - DONATION PARTY!
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GENGHIS KAHN!
dj's ECBC-KRIKDOG-DEADBEAT
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WED. SEPT. 7 10PM - 05
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**★ GUARDIAN
★ MUSIC AND CLUBS**

music listings

From page 66

sunday 4

Rock/blues/hip-hop

Acid King, Drink the Bleach, Archon Hem-
lock Tavern, 9:30pm, \$6.
'Battle of the Bands' Pound-SF, 6:30pm, \$8.
BellaVista, Strays, Stranger's Six Bottom
of the Hill, 9pm, \$7.
Mark St. Mary Biscuits and Blues, 9pm, \$10
Second String Heroes Ireland's 32, 9pm

Bay Area

'Art and Soul Oakland' Frank Ogawa
Plaza, surrounding streets near 14th St and
Broadway, Oakland; (510) 238-7402, www.artandsouloakland.com, 11am-6pm, \$5. See
8 Days a Week, page 54.
Hostile Takeover, Acts of Sedition, Sabre-
tooth Zombie 524 Gilman, 5pm, \$5.
'Mickey Joseph Show' Little Fox, 2209
Broadway, Redwood Cliv; (650) 369-4119
8pm, \$18. A night of standup comedy and
music.
'Sugar Bowl Music Festival' Sugar Bowl, 529
Sugar Bowl Rd, Nordan; (415) 522-0333.
1pm, \$40. John Butler Trio, Reeltime Travel-
ers, Jackie Greene, Poor Man's Whiskey, Four
Year Bender, and Kevin Welch.

Jazz/new music

After the End of the World Coretet Musi-
cians Union Hall, 116 Ninth St; 575-0777,
www.afmb.org, 7:30pm, \$5-10. See 8 Days
a Week, page 54.
Don Asher, Waldo Carter Moose's, 11:30am.
Bill 'Doc' Webster Band Les Joulins, 8pm.
Bryan Girard's Soul Jazz Collective Can-
vas Gallery, 8pm, \$3.
Mike Greensill, Ruth Davies Moose's, 7pm.
Victoria Hughes Top of the Mark, 10am-
2pm.
Paul Kimura Garden House Cafe, 3117
Clement; 668-1640, 3pm.
Larry O'Leno and His Mission Revival Jazz
Band with Darlene Langston Michael's Oc-
tavia Lounge, 1772 Market; 863-3690, 5pm.
BJ Papa Jazz at Pearl's, 8:30 and 10:30pm,
\$5-10.
Red Light Abatement, Tin Cup Serenade
Amnesia, 8:30pm.
Sam Grob-Heintz Trio Johnny Foley's, 9pm
Savanna Jazz Jam Session Savanna Jazz,
8:30pm.

Bay Area

Jim Grantham Jazz Quartet Coffee Mill,
3363 Grand, Oak; (510) 465-4224, 3-6pm.
'Kick-back Sundays' Kimball's Carnival,
522 Second St, Oak; (510) 444-6979, 6pm,
\$5, with Howard Wiley.
Night of the Cookers Yoshi's, 2 and 8pm,
\$5-24.
'Vince Wallace Curbop' Coffee Shop SR-71,
377 17th St, Oak; (510) 502-1485, 1-4pm,
free.

Folk/world/country

'Breakfast with Enzo' Progressive Grounds
Cafe, 400 Cortland; 282-6233, 10am, free.
Ralph Irizarry and Son Café Yerba Buena
Gardens Esplanade, Mission at Third St;
www.ybfg.org, Noon, free.

Bay Area

Domingo de Rumba La Peña Cultural Cen-
ter, 3:30pm, free.
Gary LaPow Ashkenaz, 3pm, \$4-6.
'Starry Irish Music Session' Starry Plough,
8pm, With Shay Black.
Adrian West Nomad Cafe, 6500 Shattuck
Oak; (510) 595-5344, 10am, free

Dance clubs

Best Dressed Chicken in Town Knockout,
3223 Mission; 550-6994, 5pm-midnight,
free. Reggae, rocksteady, and Jamaican
jazz with Ben Stolen and Miss Heather.
Bionic Pink, 2925 16th St; www.pinksf.com,
10pm-2am, \$5. With DJs Solar, Mark E.
Quark, and Iz

music listings

Boogie Brunch *Levende Lounge*, 1710 Mission; 864-5585, www.levendesf.com. 11am-5pm. With DJs Mike Ameci, John Early, Ben Doren, Chad Clubb, Josh Longo, and Ben Hester.

Club Havana *Jelly's*. 4pm, \$15. With Anthony Blea y su Charanga, Mazacote, and DJ Vette Fuentes.

Detroit *Skylark*. 9pm-2am, free. Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghettotech with DJs Baby Daddy, 12 Mile, Domingo Yu, and rotating guests.

Dub Mission *Elbo Room*. 9pm, \$15. An international dub summit with Yossi Fine, Cosmic Rocker, Zeb, and DJ Sep.

Endup "T-Dance," 6am-8pm. With DJs Vince, Adrian, Charlotte the Baroness, David Harness, and weekly guests. "Devotion," 8pm-4am, \$12. House music with DJ Ruben Mancias and guests.

Fresh *Ruby Skye*. 6pm-2am, \$20. Labor Day T-dance party with DJ Mark Tarbox and DJ Kimberly S.

Gay and Lesbian Sundays *Gallery Lounge*, 510 Brannan; 227-0449. 2pm.

Harry Denton's Starlight Room *Midnight*, \$5. With DJ Dave Gillis.

Keep It Live *Madrone Lounge*. 6pm-midnight, free. MC Freestyle battle with guests MC Radioactive and Johnny Venetti.

Kodo *Wish*, 1539 Folsom; 278-9474. 6pm-2am, free. Lounge music with Hideo Kobayashi, Chad Mitchell, Craig Kuna, Tokyo Component, Still Rob G, and guests.

Love So' *Sessions* *Element Lounge*, 1028 Geary; 440-1125. 9pm, \$5-10. With host Ibrahim and DJs Daniela, D-Sharp, Cecil, and Lovelee.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Matinee *Mezzanine*. 5pm-midnight, \$10. With Victor Calderone.

Mundo *Lingua Lounge*. 7pm-2am, free. Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.

Night Light *Beauty Bar*. 10pm-2am, free. With Rob Highlife, EmDee, and SteveMac.

Propaganda! *Laszlo*, 2536 Mission; 648-7600. 6pm-2am, free. '80s and electro.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevry Kev, and Will.

SalsaCrazy Sunday *Metronome Dance Center*. 6:30-11pm, \$15. Salsa dance social and dance lessons.

Salsa Sundays *El Rio*. 3-8pm, \$8. Salsa dances classes and live music.

Shack Up! *Arrow*. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.

Sh'elixir *Elixir*, 3200 16th St; 552-1633. 9pm. A lesbian party.

Sno-Drift 9pm. With Christopher Lawrence.

Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs and special guests.

Tea Dance *Eight*. 3pm-midnight. A daytime dance party.

Tropical Sundays *Metronome Dance Center*. 6:30pm, \$4-8. Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party.

Ugly *Delirium*. 10pm. With DJs.

Bay Area

Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING. 9pm. With Jamin.

King of Kings *Shattuck Downlow*. 8pm, \$10. Reggae, dancehall, roots, and lovers rock with DJs Fuze, Papa Joe, and De.

Luka's Tap Room and Lounge 2221 Broadway, Oak; (510) 451-4677. 9pm, free. Hip-hop and old-school with DJs Tim D and Willie Maze.

Sunshine's Soul Sundays *Lucre Lounge*, 2086 Allston Way, Berk; (510) 841-1390. 5pm-midnight, free. Classic and neo-soul; and Chicago-style stepping hosted by 7Broke Brothers.

White Horse Bar 8pm. DJ night.

Continued on page 70

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MIKE RELM
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AND OTHER DIRTY SCHEMES

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RECHIVE, HUF, & THE MILK BAR PRESENT
**LEFTSIDE
GANGBANG 2**
W/ SPECIAL GUESTS **NICK CATCHDUBS**
(THE FADER NYC)
ROSS HOGG (ITAL SOUND) AND A
SPECIAL REDSTRIPE HAPPY HOUR
WITH DJ OXY COTTONTAIL (RETAIL
MARIA NYC)

SATURDAY SEPTEMBER 3RD
TOM THUMP AND RASCUE PRESENT
BUDONKADONK
WITH SPECIAL GUESTS
MARC STRETCH (FOREIGN LEGION)
& DJ HENROC (CITY CAT SOUNDS)

SUNDAY SEPTEMBER 4TH
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\$20 ADVANCE / \$22 DOOR • 21 & UP

DUNCAN SHEIK
DAVID POE
SAT. SEPT. 24 • DOORS 8 / SHOW 9 • \$16 • 21 & UP

NOUVELLE VAGUE
SCRABBEL
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DOORS 7 / SHOW 8 • \$20 • 21 & UP

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Special guests **QBERT** and **Yoga Frog**
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DJ Kool Herc
Pam the Funktress (The Coup)
Sake One (Local 1208)
Deuce Ace
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Free CD with Advance Ticket Purchase!

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Angel Magik's 4 Year Anniversary!
With Live Performances By:
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The Angel Magik Dancers
MC Wicked Y2 - Steel Pan Players
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Jah Kna AKA Jonny Mack (Trinidad)
Icewater (All Africa), Londo (Reggaeton),
Ren The Vinyl Archaeologist (AM Artist)
10pm - 3am \$30 Advance Tickets

9/16 DJ's Garth, Solar,
Andrew Kelsey
Mike Frugaletti
9/18 Guru, KOOL KEITH
Esham, Filthee
Immigrants
9/23 Afrika Bambaataa
Ladybug Mecca
and Breakestra
9/30 Pop Rxxx
10/8 Alkaholiks
Stramkern
10/8 New Wave City
Gentarturers
Mr. Lil, Akrobatik
DJ Fatts One
and special guest
EDAN
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6 Year Anniversary
Lyrics Born
Pigeon John
Halloween
The Coup, Lifesaves

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THE POSIES
ORANGER • DEATHRAY DAVIES

THURS. SEPT. 8 • DOORS 7:30 / SHOW 8 • \$10 ADV. / \$12 DOOR
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GO BETTY GO
AMERICAN EYES • STILETTA

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HIGHTOWER
EZEE TIGER • DARKER MY LOVE

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SUN. SEPT. 11 • DOORS 7:30 / SHOW 8
 8 P.M. / SHOW 9 • \$20 ADV. / \$20 DOOR
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LIVE AND ACOUSTIC TRIO
JASON HART

MON. SEPT. 12 • DOORS 7 / SHOW 8
 8 P.M. / SHOW 9 • \$20 ADV. / \$20 DOOR
BLACK REBEL
MOTORCYCLE CLUB
MARK GARDNER

TUES. SEPT. 13 • DOORS 7:30 / SHOW 8
 8 P.M. / SHOW 9 • \$20 ADV. / \$20 DOOR
FANS OF MANU CHAO, DON'T MISS!
AMADOU & MARIAM
PIERS FACCINI

WED. SEPT. 14 • DOORS 7:30 / SHOW 8
 \$21 ADVANCE / \$21 DOOR - SEATED SHOW!
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 WITH SPECIAL GUEST **MINANA**
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AFRICAN SHOWBOYZ

SAT. SEPT. 17 • DOORS 8 / SHOW 9
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FEIST
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music listings

From page 69

monday 5

Rock/blues/hip-hop

Zak Belanger Ireland's 32. 9pm.
Devil's Own, Plain High Drifters Parkside. 3pm. \$5.
Duo Gadjio Biscuits and Blues 8:30pm. \$7.50.
Four Year Bender, Valerie Jay and the Americanos, Bootcuts, Real Sippin' Whiskeys, Train Wreck, Kitty Rose El Rio. 8:30pm. \$10.

Bay Area

'Art and Soul Oakland' Frank Ogawa Plaza, surrounding streets near 14th St and Broadway, Oakl; (510) 238-7402, www.artandsoulakland.com. 11am-6pm, \$5. See 8 Days a Week, page 54.

Jazz/new music

Bishop Norman Williams Quintet Les Joulins Jazz Bistro. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 8:30 and 10:30pm, \$10. With Kim Nalley.
Mike Greensill, Ruth Davies Moose's. 7:30pm.
Monk's Music Trio Simple Pleasures Cafe. 8pm, free.
Eric Shiffrin Washington Square Bar and Grill. 7pm.

Bay Area

Edgaro Cambon and Latido Yoshi's 8 and 10pm, \$10.

Folk/world/country

Homespun Rowdy Amnesia 8:30pm, free.
I Don't Like Mondays Blondie's Bar and No Grill, 540 Valencia; 864-2419. 8:30pm, free.
 Open mic and acoustic music showcase with Alabaster Adams.

Bay Area

Traditional Irish music session Starry Plough. 9pm, free.

Dance clubs

Club Dread StudioZ 10pm, \$5. Lovers rock, reggae, dub, dancehall, and roots with DJs Henroc, Daddy Rolo, and Polo.
Club Fresh The Cafe, 2367 Market; 861-3846. 8pm-2am, \$2. Gay and lesbian hip-hop club.
Club Neon Make-Out Room. 10pm. Rock, hip-hop, funk, soul, disco, electro, and indie with DJs Jamie James, Emdee, Little Melanie, Aidan, Nadine, and guests.
Death Guild Glas Kat. 9:30pm, \$5.
Falling Down Mondays Milk. 9pm, \$3-5. Skate videos and classic '80s hits with DJs B-Case, Julia, Rooster, Webb, Satva, Ross Hoff, Toph One, and 44M.
Favela 50 Brady; 902-1979. 4pm. An afternoon t-dance tribute to gay Brazil.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

Gypsy's Curse Beauty Bar. 10pm-2am, free. With Pandora and DJ Arusha.
Harry Denton's Starlight Room. Midnight, \$5. With DJ Sammi.
Lingba Lounge 8pm-midnight, free. Downtempo lounge beats with Bee Dub, Efreem, and Devlin.

New Wave Punks in the Garage Argus Lounge 3187 Mission; 824-1447. 9pm.
94117 Madrone Lounge. 6pm-midnight, free. Local art, music, and more.
Ready Steady Go! Arrow. 10pm-2am, free. Indie rock and Britpop with DJs Christina and Jakedaphonic.
Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.

Rock Out Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free. Punk, garage, rockabilly, psychobilly, and more.
Salsa Lunes Cafe Cocomo, 650 Indiana; 824-6910. 8pm, 3-7. Salsa lessons.

Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.
Solid Lounge Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Downtempo, lounge, and groove with M. Klein, Chardmo, and guests.
Soul House Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, \$5, free before 11pm. House music with DJ's Tune, Abdul, and Mike Anon.
Tunnel Top 10pm-2am. Jazz with DJ David Boyce.
Vroom El Rio. 8pm-midnight, \$2. Punk, funk, and soul.

Bay Area

Kingman's Lucky Lounge 9pm-2am. With DJ Michael.
Not Your Daddy's Cadillac Cafe Van Kleef, 1621 Telegraph, Oakl; (510) 763-7711. 10pm-2am, free. With DJ Kitty, Prozack Turner, and friends.
Think Tank Shattuck Downlow. 9:30pm-2am, free. Funk, soul, rock, downtempo, and breaks.

tuesday 6

Rock/blues/hip-hop

Brian Jonestown Massacre Independent. 9pm, \$15.
Fat Tuesday Band Biscuits and Blues. 8:30pm, \$7.50. With Ed Ivey.
Hidden in Plain View, The Academy Is, Spitalfield, Over It Slim's. 8pm, \$13.
John and Ann Ireland's 32. 9pm.
John Mayer Trio, Ray LaMontagne Fillmore. 8pm, \$40.50.
Oaxacan, Eat the People, Obliteration Hemlock Tavern. 9:30pm, \$5.
OK Go, Redwalls, Colour Cafe du Nord. 8:30pm, \$8.
Pants Pants Pants, Parker Street Cinema, Olympian Make-Out Room. 9pm, \$6.
Retribution Gospel Choir, No Wait Wait, Michael Talbot and the Wolkings Bottom of the Hill. 9pm, \$8.
'Vowel Movement' StudioZ. 8pm, \$5-15 sliding scale. With Infinite and Soulati, Kid Beyond, and Tim Barsky.

Bay Area

Steve Freund Trio Ivy Room. 9:30pm, \$5.

Jazz/new music

Barry Finnerly Group Savanna Jazz. 8:30pm, \$5.
Beach Nut Jam Beach Chalet. 6:30pm.
Cecil Wells Quintet Les Joulins Jazz Bistro. 8pm.
Fil Lorenz Soul-tet Alpha Bar, 3848 Geary; 244-6989. 8:30pm, free.
Jazz jam and poetry open mic Club Deluxe. 8:30pm, free.
Kim Nalley Quintet Jazz at Pearl's. 8:30 and 10:30pm, \$10-15.
Billy Philadelphia Moose's. 7:30pm.
Ricardo Scales Top of the Mark. 7pm, \$5.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9pm, \$12

Bay Area

'Jazzschool Tuesdays' Jupiter. 8pm, free.
Juan-Carlos Fornell Yoshi's. 8 and 10pm, \$10-14. See 8 Days a Week, page 54.
Gary Rowe Downtown. 8pm.
Singers' open mic Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, \$5. With Ellen Hoffman.

Folk/world/country

Acoustic open mic Axium East, 1233 Polk; 474-7743. 7-10pm.
Bat Makumba Elbo Room. 9pm, \$6.
'Rockin' Java Open Mic for Musicians' Rockin' Java, 1821 Haight; 831-8842. 7:30-9:30pm.

Bay Area

Hamilton de Holanda and Mike Marshall Freight and Salvage Coffee House. 8pm, \$18.50.

events listings

Starry Plough Open Mic Starry Plough, 7:30pm, free.
Tom Rigney and Flambeau Ashkenaz, 8:30pm, \$9.

Dance clubs

Ace of Clubs Cherry Bar and Lounge, 9pm, \$5. Punk, rock, glam, and metal with DJs and live bands.
Argentine Tango Practica Metronome Dance Center, 9pm-midnight, \$5.
Ay Karamba Salsa Glas Kat, 7:45pm-2am. Live salsa bands, Latin DJs, and dancing.
Broke as Fuck Element Lounge, 1028 Geary; 571-1362, 10pm-2am, \$3. Hip-hop, dancehall, funk, and soul with DJs 44M, Havoc, Ivry, and Centipede.
The Headphone Mix Delirium, 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Coco Rico Tunnel Top, 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.
Development AsiaSF, 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.
DIY Karaoke Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865, 9pm, free.
Duplex 7pm-2am. Featuring reggae and R&B.
Elevator in the Brain Hotel Sublounge, 9pm-2am, free. Indie pop and rock with DJ Doublekick and guests.
Exist Wish, 1539 Folsom; 278-9474, 7pm-2am, free. Hip-hop, lounge, downtempo, and more.
Feel Good Soluna Cafe and Lounge, 272 McAllister; 621-2200, 9pm-1am, free. R&B and soul with Mai-Lei and Sakei.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.
Hugger Muggers Lit, 9pm, free. With Forest Green, Andy W, and Clarity.
Industrial Strength Dragon Bt, 473 Broadway; 834-9383, 9pm-2am, free. Hip-hop.

Lo-blo Arrow, 10pm-2am, free. Rock, pop, hip-hop, and more with Fletcher and guests.
Mockingbird Beauty Bar, 10pm-2am, free. '80s and '90s rock, punk, new wave, post pop, and more.
Rock Out Karaoke! Amnesia, 8:30pm, free. With Glenn Kravitz.
Rub a Dub Tuesdays Voda, 56 Belden; 9242, 9pm-2am, free. With Mr. E, Wisdom, and guests.
Shutter 330 Ritch, 10pm. Goth, post-punk, and more.
Soul Fo'Real Club Six, 9pm-3am. Live jazz, neo-soul, R&B, and spoken word open mic.
Spread Love Madrone Lounge, 6pm-midnight, free. Dub, reggae, soul, R&B, funk, and hip-hop with DJs B-Love and Romanowski.
Suicide Tuesdays Aunt Charlie's, 133 Turk; www.suicidetuesdays.com, 9pm, \$3. A club for queers and weirdos featuring electro, indie, R&B, '80s, hip-hop, punk, and more.
Taboo Pink, 2925 16th St; www.pinksf.com, 9pm-2am, \$5. With David Harness.
Taco Tuesdays Luna Lounge, 1192 Folsom; 626-6043, 6-10pm. House music with M3,

Anthony Garlic, and Chulada.
Tightwad Tuesdays 26 Mix, 9pm, \$3. Hip-hop, R&B, and club classics with Mark Spitz and special guests.
Toke Tuesdays Anu Bar, 43 Sixth St; 543-3505, www.anu-bar.com, 10pm-2am, free. With Dawn of Sound.
TrannyShack The Stud, 10pm-3am. A drag show with hostess Heklina.
Trashcan Tuesdays Skylark, 9pm-2am, free. Throwaway rock from the '70s and '80s with DJ Kyle.
Tsunami Tuesdays Oxygen Bar, Sushi and Sake Lounge, 8pm-midnight. Old-school and funk with DJ Rickochet.

Bay Area
Industry Night Stinger Lounge, 38 E 25th Ave, San Mateo; (650) 571-8486, 9pm, free. Hip-hop and dancehall with DJ Gammaray.
Jazzmine Kingman's Lucky Lounge, 9pm, free. Jazz, soul, and rare grooves with DJ Jrs.
Love Taxi Luka's Taproom and Lounge, 2221 Broadway, Oakland; (510) 451-4677, 10pm, free. Funk, soul, rock, hip-hop, and pop.
Phat Tuesday Club Rimshot, 2111

Franklin, Oakl; (510) 444-2266, 6pm-2am. Old-school, deep house, neo-soul, R&B, hip-hop, and dancehall.

7:30pm, \$12-95. Catch the Ringling Brothers and Barnum and Bailey Circus. Through Mon/5.

Benefits

'8th Annual One Night Stand' SomArts Cultural Center, 934 Brannan; 673-3080, www.artworks.com, 5:30-8pm, \$5-10. See 8 Days a Week, page 54.

events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings.

wednesday 31

Around town

Piero Bonaguri Istituto Italiano di Cultura, 425 Washington; 788-7142, www.sfiic.org, 6:30pm, free. The acclaimed Italian classical guitarist performs a free concert.
'The Greatest Show on Earth' Cow Palace, Geneva at Santos; www.ringling.com, 7:30pm, \$12-95. See Wed/31. Through Mon/5.

thursday 1

Around town

'BingoTopia' Knockout, 3223 Mission; 550-6994, 7-10pm, free. Win prizes at this weekly bingo game.
'The Greatest Show on Earth' Cow Palace, Geneva at Santos; www.ringling.com, 7:30pm, \$12-95. See Wed/31. Through Mon/5.
Bay Area
'American Red Cross Blood Drive' Gelateria Naia, 2106 Shattuck, Berk; (510) 883-1568, 1-7pm, free. Get a free pint of gelato for donating blood.

Continued on page 72

YERBA BUENA GARDENS FESTIVAL

September Programs

Yerba Buena Gardens
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YBGF's Lunchtime Music in the Gardens Series

THURSDAYS, 12:30 - 1:30pm
 9/1 - Josh Workman Quartet
 9/8 - Cascada de Flores
 9/15 - Jang Seven
 9/22 - Maria Marquez Quintet
 9/29 - Francis Clay & Friends

Pachanga in the Gardens

Ralph Irizarry and Son Cafe,
 Orestes Vilato, Palenque, and Los Bros
 SUNDAY, 9/4, 12 noon - 4pm

San Francisco Symphony in the Gardens

FRIDAY, 9/9, 12 noon - 1pm

Music in the Gardens 101: Chicano Music

Dr. Loco and his Rockin' Jalapeño Band
 SATURDAY, 9/17, 1pm - 2pm

Sogetsu ArtScapes - Japanese Flower Arranging

FRIDAY, 9/23 - SUNDAY, 9/25, 10am - 5pm, East Garden

Purple Moon Festival

SATURDAY, 9/24, 11am - 4pm, Children's Rooftop

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9/10/05:

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9/17/05:

Taped pledge drive show featuring Spalding Gray. No tickets available.

9/24/05:

A special live show from the Port Townsend Film Festival, in Port Townsend, Washington With Jim Lynch, author of THE HIGHEST TIDE

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 Michael O'Neil / Kenny Washington
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 Maria Muldaur • Tom Rigney
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Thursday 1

From page 71

Lisa Anne Auerbach Headlands Center for the Arts, 944 Fort Barry, Golden Gate National Recreation Area, Sausalito; 331-2787. www.headlands.org. 7:30pm, free (dinner at 6pm, \$15). Hear Headlands artist-in-residence Auerbach speak about her knitting, which sports social change messages.

friday 2

Around town

'The Greatest Show on Earth' Cow Palace, Geneva at Santos; www.ringling.com. 7:30pm, \$12-95. See Wed/31. Through Mon/5.

saturday 3

Around town

'Fairy Butch's Third Amateur Strip Contest' 12 Galaxies, 2565 Mission; 339-8000.

www.fairybutch.com. 10pm, \$10-15. Amateur strip for prizes and glory at this queer woman and trans cabaret.

'The Greatest Show on Earth' Cow Palace, Geneva at Santos; www.ringling.com. 11:30am, 3:30pm, and 7:30pm, \$12-95. See Wed/31. Through Mon/5.

Bay Area

'5th Annual Comcast Art and Soul Festival' Frank Ogawa Plaza, Oak; (510) 444-2489, www.artandsoulakland.com. 11am-6pm, free-\$5. Blues Traveler, George Duke, Babatundé Lea, Orquesta d'Soul, and other musicians perform. Through Mon/5.

'Sausalito Art Festival' Marinship Park, Sausalito; 705-5555, www.telesails.com. 9am-6pm, \$5-20. Head to the North Bay for music, food, arts, crafts, and more. Through Mon/5.

'Sick Plant Clinic' UC Botanical Garden, 200 Centennial Dr, Berk; (510) 643-2755, botanicalgarden.berkeley.edu. 9am-noon, free. UC plant pathologist Dr. Robert Raabe and UC Entomologist Dr. Nick Mills recommended treatments for your sick plants.

sunday 4

Around town

'The Greatest Show on Earth' Cow Palace, Geneva at Santos; www.ringling.com. 1:30pm and 5:30pm, \$12-95. See Wed/31. Through Mon/5.

Benefits

'Juanita MORE!'s Birthday Party' Bambudha Lounge, 601 Eddy; 885-5088, www.juanitamore.com. 2-8pm, call for price. Legendary drag queen Juanita MORE! celebrates her birthday with music spun by DJs Derek B, Ken Woodard, and Jason Kendig. Part of proceeds benefit The Harvey Milk City Hall Memorial Fund.

Bay Area

'5th Annual Comcast Art and Soul Festival' Frank Ogawa Plaza, Oak; (510) 444-2489, www.artandsoulakland.com. 11am-6pm, free-\$5. See Sat/3. Through Mon/5.

monday 5

Around town

'The Greatest Show on Earth' Cow Palace, Geneva at Santos; www.ringling.com. 11:30am, \$12-95. See Wed/31.

'31st Annual Giro di San Francisco Bicycle Race' Levi-Strauss Plaza, Union at Battery; 425-1057, www.mcguirecycling.org. 8am-4pm, free (race fee \$5-25). See 8 Days a Week, page 54.

Bay Area

'5th Annual Comcast Art and Soul Festival' Frank Ogawa Plaza, Oak; (510) 444-2489, www.artandsoulakland.com. 11am-6pm, free-\$5. See Sat/3.

'Sausalito Art Festival' Marinship Park, Sausalito; 705-5555, www.telesails.com. 9am-5pm, \$5-20. See Sat/3.

tuesday 6

Around town

Jim Steinmeyer Booksmith, 1644 Haight; 863-8688, www.booksmith.com. 7pm, free. See 8 Days a Week, page 54.

'Tibetan Treasures from Himalayan Highlands' USF Lone Mountain Campus, room 100, 2800 Turk; 422-6828. 5:45pm, free. Terese Tse Bartholomew, curator of Himalayan Art and Chinese Decorative Art at the Asian Art Museum, discusses Tibetan art.

Benefits

'Viva Variety 46' ODC Theatre, 3153 17th St; 863-9834, www.vivavariety.org. 8pm, \$15-20. Steve Murray hosts a variety show featuring comedy by Will Franken, burlesque by the Diamond Daggers, jazz by Sony Holland and more. The night benefits the Native American AIDS Project.

Bay Area

Firoozeh Dumas Mills College, Mills Hall Living Room, 5000 MacArthur Blvd, Oak; (510) 430-2236, www.mille.edu. 5:30pm, free. The author of *Funny in Farsi: A Memoir of Growing Up Iranian* in America reads selected writings.

the 30th anniversary of the Farley comic strip. Through Sept 25.

Contemporary Jewish Museum 121 Stewart; 344-8800, www.thejcm.org. Sun-Thurs, noon-6pm. \$5, \$4 seniors and students, free for 12 and under and members. "Scents of Purpose: Artists Interpret the Spice Box." Works by more than 90 contemporary artists and architects. Through Mon/5.

Nob Hill Masonic Center 1111 California; 292-9191. Daily, 11am-7pm (Thurs, 10am-9pm), \$10-17. "The Universe Within: The Human Body Revealed." An exhibit presented by the Chinese Society for Anatomical Sciences and the Museum of Life Sciences, Beijing of plastinized human bodies and individual organs. Through Sun/4.

San Francisco Museum of Craft and Design 550 Sutter; 773-0303, www.sfmcd.org. Tues-Wed and Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. \$5, \$3 students (free First Thurs). "Convergence: Crossing the Divide." Contemporary studio furniture by eight artists from Tasmania and the United States. Through Sept 25.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 10am-6pm; Thurs, 10am-9pm. \$12.50, \$8 seniors, \$7 students, free for 12 and under and members (free first Tues; half-price Thurs, 6-8:45pm). "Taking Place: Photographs from the Prentice and Paul Sack Collection." More than 280 vintage prints from the 1840s-1975 by various photographers. Through Tues/6. "Jeremy Black: Winchster." Digital animation by Blake. Through Oct 10. "The Art of Richard Tuttle." Almost 300 paintings, sculptures, and works on paper by Tuttle. Through Oct 16. "2X4 Design Series 3." Books, custom wallpaper, and video by New York design firm 2X4. Through Nov 27. "New Work: Edgar Arceneaux." Selections by the LA artist. Through Nov 27.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Sun, Tues-Wed and Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). "Bay Area Now 4." Works by 33 Bay Area artists and artist collectives, including Chris Ballantyne, Kate Pocrass, Xylor Jane, Gestalt Collective, Jim Jocy, Hamburger Eyes, Keegan McHargue, and Stretcher. Through Sept 25.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Wed, 11am-4pm. \$4, \$3 students and seniors. "The Danube Exodus: The Rippling Currents of the River." An interactive installation by Peter Forgács and the Labyrinth Project. Through Jan 22. "Case Study: Emanu-El Sisterhood for Personal Service." An exhibition about the changing social roles for California women in the 20th century. Through Feb 5.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-5pm). \$8, \$5 seniors and students (free second Sun.). "The Art of Vivika and Otto Heino." Collaborative ceramic works by Otto Heino and his late wife, Vivika Heino. Through Oct 16. "Plant Portraits: The California Legacy of A.R. Valentien." Eighty watercolor/gouache paintings by Valentien. Through Dec 4. "El Splinter Esplendido." An exhibit focusing on baseball player Ted Williams and his Latino lineage. Through Feb 26.

Phoebe A. Hearst Museum of Anthropology 103 Kroeber Hall, Room 3712, UC Berkeley, Berk; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. "From the Maker's Hand: Selections from the Permanent Collection." An exploration of human ingenuity found in living and historical cultures around the world. Through Sept 8.

San Mateo County Historical Museum 777 Hamilton, Redwood City; (650) 299-0104.

The Art of Richard Tuttle

Through October 16



Richard Tuttle in 1977

"Always eager to stretch the parameters of what's considered art...Richard Tuttle is now odd man in."

—Paul Gardner, ARTnews

SFMOMA

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The Art of Richard Tuttle is organized by the San Francisco Museum of Modern Art. This exhibition is generously supported by The Henry Luce Foundation, the Edward E. Hiss Fund, Helen and Charles Schwab, and Agnes Gund and Daniel Shapiro. Additional support has been provided by the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, Shirley Ross Sullivan and Charles Sullivan, the Irving Stern Family, the Kadima Foundation, the Frances R. Dittmer Family Foundation, Jeanne and Michael Klein, Tim Nye and the MAT Charitable Foundation, Craig Robins, Louisa Slade Sarofin, Sperone Westwater, Joseph Holtzman, Emily Rach Pui Tzei, and Carolyn and Preston Butcher.

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art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

museums

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm). \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for 12 to 17, free for 11 and under. "Tibet: Treasures from the Roof of the World." Rare Tibetan sculptures, paintings, textiles, and Buddhist ritual objects. Through Sept 11. "Shadows, Masks and Music: Aspects of the Performing Arts in Asia." Instruments, set designs, costumes, and masks used in or depicting Asian theatrical, dance, or musical performances. Through Jan 22.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 10 and under (free Tues). "Manuel Neri: Artists' Books/The Collaborative Process." Art books by Neri. Through Oct 23.

'Artwear: Fashion and Anti-fashion.' More than 120 objects of wearable art. Through Oct 30.

Cartoon Art Museum 655 Mission; CARTOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for 6 to 12, free for members and children 5 and under.

'Garfield: Meow and Then.' Original artwork of the famous comic strip character by Jim Davis. Through Sept 25. "Thirty Years of Farley." An exhibition celebrating

artlistings

Tues-Sun, 10am-4pm. \$1-2. "Fleeting Fashions." Costumes from the 19th and 20th centuries, many from local Peninsula residents. Through Sept 9.

UC Berkeley Art Museum 262 Bancroft Way, Berk; (510) 642-0808. Wed and Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Matrix 217: Haim Steinbach Work in Progress: Objects for People/Snapshots." An installation by Steinbach. Through Sun/4. "Yosemite in Time." An exhibition exploring the history of Yosemite National Park through the works of photographers Mark Klett and Byron Wolfe and historian Rebecca Solnit. Through Dec 23.

galleries

Opening

Academy of Art University Galleries 79 New Montgomery; www.academyart.edu. Mon-Sat, 9am-6pm. "Flight 93 Memorial Show," various works. Sept 1-30. 625 Sutter; 274-2229. Mon-Sat, 8:30am-5:30pm. Sculpture by Katie Wodtke. Through Sept 30. 688 Sutter; 931-5892. Mon-Sat, 8:30am-5:30pm. Photographs by Sara Coleman and Joy Caves. Through Sept 30.

American Institute of Architects SF Gallery 130 Sutter, Ste 600; 362-7397. Mon-Fri, 9am-5pm. "San Francisco Living: 2005 Home Tours Architects," an in-depth look at the residences on the 2005 tours from the architect's perspective (reception Thurs/1, 5:30-7:30pm). Sept 1-30. **Andrea Schwartz Gallery** 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. Recent paintings by Griff Williams (reception Wed/31, 5:30-7:30pm). Through Sept 30. **Artist-Xchange** 3169 16th St; 864-1490. Call for hours. September art exhibit. Fri/2, 7-10pm, free.

Aurora Press 147 Natoma; 546-7880. Mon-Fri, 11am-4pm; Sat, 11am-5pm. Monotypes by Pia Fries. Sept 3-Oct 22. **Buchon** 389 Grove; 863-2891. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Portrait Par-lours," new paintings and drawings by David Tomb (reception Sept 9, 6-8pm). Sept 1-Oct 1.

City Hall 1 Dr. Carlton B. Goodlett Pl; 550-7241. "Heroes All," photographs honoring World War II veterans (reception Wed/31, 5:30-7:30pm). Through Oct 28.

Diego Rivera San Francisco Art Institute 800 Chestnut; 771-7020. Daily, 9am-5pm. "Continuing MFA Exhibition," new works by continuing MFA students (reception Sept 8, 5-7pm). Sept 4-17.

Dolby Chadwick 210 Post, Ste 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. Recent paintings by Ada Sadler (reception Thurs/1, 5:30-8pm). Sept 1-Oct 1. **871 Fine Arts** 49 Geary, Ste 235; 543-5155. Tues-Sat, 10:30am-5:30pm. "Assemblage in California in the 1960s," works by various artists. Through Wed/31. "Letters from Iceland," paintings by Lynn Glaser. Sept 6-Oct 31.

Fifty24SF Fine Art Gallery 248 Fillmore; 571-0187. Thurs-Sun, noon-3pm. New works by Coro (reception Thurs/1, 7-9:30pm). Sept 1-Oct 5.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. Recent works by Louise Bourgeois. Sept 1-Oct 15.

Hang 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "City or Nature: Reverence and Esteem," paintings by Bryan Ida (reception Thurs/1, 6-8pm). Sept 1-30.

Hang Annex 567 Sutter; 544-0610. Tues-Sat, 10am-6pm. "Laugh Out Loud," paintings, collages, and works on paper by various artists (reception Thurs/1, 6-8pm). Sept 1-30.

Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. Landscapes by Arngunnur Yr (reception Sept 10, 3-5pm). Sept 6-Oct 8.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Senso," photographs by Paul Ronald from the set of the film *Senso*. Through Wed/31. "Art and Architecture," works by Bruce Hasson and Daniele Benvenuto (reception Thurs/1, 6:30pm). Sept 1-30.

Jewish Community Center of San Francisco 3200 California; 292-1233. Mon-Fri, 6:30am-10pm; Sat-Sun, 7am-7pm. "New Life in Berlin," text and photo panels covering the history and the rebuilding of the New Synagogue in Berlin. Sept 1-30.

Live Worms Gallery 1345 Grant; 309-6026. Wed-Fri, 4-10pm; Sat, noon-5pm; Sun, noon-6pm. Photographs by John Perino; paintings by Flicka McGurkin (reception Sat/3, 7-10pm). Sept 1-7.

Michelle O'Connor Gallery 2111 Mission; 314-8396. Wed, 5-7pm; Sat-Sun, noon-5pm, and by appt. "100ft Whale," works by Sarah Applebaum, Alex Clausen, Sherry Koyama, Julia Petho, and Allen Stickle (reception Sept 9, 6-9pm). Sept 2-24.

Playspace Gallery California College of the Arts, 1111 Eighth St, second fl; 551-9213. www.cca.edu. Tues-Sat, noon-6pm. "Family Fun," various works (reception Sept 9, 6-9pm). Sept 6-17.

Rx Gallery 132 Eddy; 860-6455. www.rx-gallery.com. Thurs-Fri, 2pm-midnight; Sat, 3pm-2am, and by appt. "Altered States," works by Jeremy Kidd, Trevor Traynor, and Nate Pagal (reception Tues/6, 6-9pm). Sept 6-Oct 1.

Springer-Croke Fine Art 3236 Sacramento, second fl; 931-1779. Works by Ginny Parsons and Zahava Sherer (reception Fri/2, 5:30-8:30pm). Sept 2-Oct 4.

Swell Gallery San Francisco Art Institute, Third Street Graduate Center, 2565 Third St; 641-1241. Mon-Sat, 9am-6pm. "Continuing MFA Exhibition," new works by continuing MFA students (reception Sept 13, 5-7pm). Sept 4-17.

Urbis Artium Gallery 140 Second St, sixth fl; 369-9404. www.urbis-artium.com. Daily, 9am-5pm. "Masterpieces of 19th and 20th Century Chinese Painting and Calligraphy," works from the Dai Family Collection. Sept 2-11.

Bay Area

Alameda Art Center 1701 Webster, Alameda; (510) 748-7888. Tues-Sat, 11am-6pm; Sun, noon-5pm. "Piece," fiber works and traditional and contemporary quilts. Sept 2-29.

Asian Branch of the Oakland Public Library 338 Ninth St, Ste 190, Oakl; (510) 238-3400. Call for hours. "Minority Dong and Miao Peoples of China," photographs by Chuck Marut. Sept 6-Nov 30.

Cafe diBartolo 3310 Grand, Oakl; (510) 832-9005. Daily, 7am-6:30pm. Works by Yvette Buigues (reception Fri/2, 6-8pm). Sept 1-Oct 30.

CCA North Gallery 5241 College, Oakl; www.cca.edu. Tues-Sat, 11am-6pm. "New Student Exhibition," works by new students at California College of the Arts (reception Sept 7, 5:30-7:30pm). Sept 6-9.

Isabelle Percy West Gallery California College of the Arts, 5212 Broadway, Oakl; www.cca.edu. Daily, 9am-8pm. "Tenth Annual Yozo Hamaguchi Printmaking Scholarship Awards Exhibition," works by award-winning student printmakers (reception Sept 7, 6-8pm). Through Sept 15.

John F. Kennedy University Arts and Consciousness Gallery Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Authentic Selves," works by Alikea Cooper, Clare Hebert, Rebecca Katz, Virginia Lecker, and others. Through Wed/31. "Heaven in Earth," works by Lori Robinson (reception Sept 10, 6-9pm). Sept 6-16.

Lucky Ju Ju 713 Santa Clara, Alameda; (510) 205-9793. Fri-Sat, 6pm-midnight. "After Dark and in the Streets," photographs by Joe Reifer. Through Wed/31. "Rock n' Roll n' Pinball," photographs by Shannon Corr (reception Fri/2, 6pm-midnight). Sept 2-30.

Photolab 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 9am-6pm; Sat, 10am-2pm. "Darkroom Drawings," black-and-white photographs and mixed-media by Robert Tomlinson (reception Sept 17, 6-8pm). Sept 6-Oct 22.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. www.thericmond-artcenter.org. Tues-Sun, noon-5pm.

"Dress: Clothing as Art," works by various artists; "Members Showcase," photographs, artist's books, sculptures, and paintings by Katie Baum, Alisa Golden, Monica Schmid, and Sofie Siegmund; "in/organic," sculptures by Curtis H. Arima; "Members Only," the annual Richmond Art Center Members' Exhibition (Sept 15, 6-8pm). Sept 6-Oct 30.

Rock Paper Scissors Gallery 2278 Telegraph, Oakl; (510) 238-9171. "New Mexico Monotypes," works by 11 artists living in New Mexico; curated by Emma Spertus and Juliette Spertus (reception Fri/2, 6-10pm). Sept 2-23.

Scriptum-Schurman Gallery 1659 San Pablo, Berk; (510) 524-0623. Wed-Sat, 11am-5pm; Sun, 11am-3pm. Japanese master of fine etching by Ryohi Tanaka. Through Wed/31. Works by Arie Furumoto (reception Sept 9, 6-8pm). Sept 1-Oct 31.

21 Grand 416 25th St, Oakl; (510) 444-7263. Thurs, 4-8pm; Fri, 4-6pm; Sat-Sun, 1-6pm. "Viscera Sera," works by Tara Daly and Laura Splan (reception Sept 9, 7-10pm). Sept 3-25.

Ongoing

African American Center San Francisco Public Library 100 Larkin, third fl; 557-4400. Sun, noon-5pm; Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm. "Liberty on the Border: A Civil War Exhibit," an exhibit focusing on non-military life in the border region between the North and the South during the Civil War. Through Sept 11. "Tryin' to Find My Way Home: A Black Man Speaks of the Father," original paintings by Milton Bowers. Through Sept 24. "... And They Were Fruitful," figurative wooden sculptures by Nena St. Louis. Through Oct 6.

Blue Gallery 731 Polk; 606-7170. "El Vuelo del Mago Jaguar," works by Willow. Through Sept 12.

California College of the Arts 1111 Eighth St; 551-9251, 441-2650. www.eldergivers.org. Daily, 8am-8pm. "Elder Arts Celebrations," works by alumni, faculty, and stu-

dents over the age of 65. Through Sept 9. **Creativity Explored** 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "Face to Face with Peggy Spillane," a retrospective exhibition of work by the veteran Creativity Explored artist. Through Thurs/1.

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "In the Gloaming," photographs by Bryan Hewitt. Through Sat/3.

diPietro Todd 2239 Fillmore; 674-4366. Tues-Sat, 10am-7pm; Sun, 11am-5pm. "Ramblin Worker Art Work," embroidered paintings by Steve MacDonald. Through Wed/31.

Drug Store Vintage Decor 3149 Mission; 282-0544. Daily, noon-7pm. "Night Shades," paintings by Genevieve Pea. Through Sept 14.

Galeria de la Raza 2857 24th St; 826-8009. Wed-Sat, noon-6pm. "Trazos: Myth and Memory," an exhibit celebrating the gallery's 35th anniversary. Through Sun/4. **George Krevisky Gallery** 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "Back in the Day," works by Raphael Soyer. Through Sept 10.

Continued on page 74

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Galleries

From page 73

In Color 2 2475 Third St, Ste 251; 861-3997. Call for hours. "Flags," works by Joe Brook. Through Oct 28.

Jack Hanley Gallery 389 Valencia; 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. "Dear New Girl or Whatever Your Name Is," works by various artists including Calef Brown, Kevin Christy, Paper Rad, Rachell Sumpter, and Justin Wood; works by Matthew Sawyer. Through Sat/3.

James Snidle Fine Arts 1190 Bryant; 850-7898. Thurs-Sat, 10am-5pm. Recent works by Tony Natsoulas. Through Wed/31.

Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Sat, 10am-6pm. "Celebrate Summer," photographs by Lori Nix, Olivia Parker, Eikoh Hosoe, Allen Ginsberg, and others, and new abstract paintings by Katherine Chang Lui and Doug Trump. Through Sat/3.

John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Highlights: New Acquisitions," works by various artists. Through Fri/2.

John Pence Gallery 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm. "Summer in San Francisco — American Realism: Past and Present" paintings and sculptures by 47 artists. Through Sat/3.

Lee Gallery 577 Geary; 674-9500. Tues-Sat, noon-5pm. "Trees of Angkor: Photographs from Cambodia," large-scale black-and-white photographs by Eric Alan Pritchard. Through Mon/5.

Linn Gallery 292 Townsend; 977-7300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "Pinpoints in the Pacific," works by Dean De Cocker; "Beyond Plastic," a group show featuring works by artists working in plastic, vinyl, rubber, and tape. Through Sept 10.

Luggage Store Gallery 1007 Market; 255-5971. Daily, noon-5pm, and by appt. "Manimal Mania," works by Ulrika Andersson, Daniel Dent, Ferris Plock, Rick Marr, Mary Elizabeth Yarbrough, and others. Through Sat/3.

Mezzanine Window display 444 Jessie; 841-1959. Daily, 24 hrs. "City of Glass," works by Gary Clemenceau. Through Fri/2.

Octavia's Haze 498 Hayes; 255-6818. Wed-Sat, noon-6pm; Sun, 11am-5pm. "Follies," paintings by Wanda Johnson. Through Sept 11.

One Taste Gallery 1074 Folsom; 503-1100. "Nudes," new works by photographer Durwood Zedd. Through Sept 12.

Oppenheim Lewis 2742 17th St; 621-6067. ext 201. Call for hours. "Muses of Kinetic Moments," paintings by Cassandra Seeger. Through Sept 18.

Pigman Gallery 72 Tehama; 546-7441. Mon-Fri, 11am-5pm; Sat, noon-4pm. "Paper! Awesome!," drawings, paintings, cutouts, and collages by more than 150 artists, including Kottie Paloma, Andrew Vogt, Jovi Schnell, Jill Bliss, and Suzanne Husky; curated by Brian Nuda Rosch. Through Wed/31.

Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Androgynous Amateur," paintings by Miros Ozark. Through Wed/31.

San Francisco Arts Commission Gallery at City Hall City Hall, lower level, 1 Dr. Carlton B. Goodlett Pl; 554-6080, www.sfac-gallery.org. Mon-Fri, 8am-8pm; Sat, noon-4pm. "Insights 2005," works by artists who are blind or visually impaired (reception Wed/31, 5:30-7:30pm). Through Oct 28.

SF Camerawork 1246 Folsom; 863-1001. Tues-Sat, noon-5pm. "Solos," works by Luis Degliado, Cynthia Greig, and Tracey Snelling. Through Sept 10.

San Francisco Women Artists Gallery 3489 Sacramento; 216-9675. Wed-Sat, 1-6pm. "Summertime," an all media show. Through Sat/3.

Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. "Olympus," works by Helen Garber. Through Sept 8.

66 Balmy Gallery 591 Guerrero; 522-0502. Thurs-Fri, 3-8pm; Sat-Sun, noon-5pm. "Tracing the Body," new works by Susan Garry-Lorica. Through Sun/4.

Tinhorn Press and Gallery 511 Laguna; 621-1292, www.tinhorngallery.com. Wed-Sun, 11:30am-7pm. Color woodcuts by Carol Summers. Through Sept 11.

Variety Preview Room 582 Market; 781-3894. "AIDS, Orphans, and Education," photographs by S. Blake Farrington. Through Wed/31.

Warehouse 1310 1310 Potrero; www.warehouse1310.com. By appt only. "Come Clean," works by Txu Txo Perez, Ramesses, Andrew Putman, Marcus Civin, Ye Rin Mok, and Walter Sulenta. Through Sun/4.

White Walls 835 Larkin; 931-1500, www.whitewallsf.com. "Urban Scape," works by David Choong Lee. Through Sept 10.

Zinc Details 1905 Fillmore; 776-2100. "Things Imperfect and Impermanent," works by Edie Chaska. Through Wed/31.

Bay Area

Boontling Gallery 4224 Telegraph, Oakl; www.aleagueindustries.com. Sat-Sun, noon-5pm. "Holding Hands," works by Adam 5100 and Bruk Dunbar. Through Sun/4.

Gallery 555 555 City Center, 12th St and Clay, Oakl; (510) 238-2200. Mon-Fri, 7am-6pm (third Thurs, until 8pm).

"Up/Down/Around," works by Bean Finnegan. Through Nov 11.

Giorgi Gallery 2911 Claremont, Berk; (510) 848-1228. Wed-Fri, 1-6pm; Sat-Sun, 10am-4pm. "Luminance," works by 10 women artists. Through Sun/4.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm, and by appt. "Residency Projects: 2004-2005 Kala Fellowship Exhibition, Part 1," works by Inga Dorosz, Kin Kwoc, Gwen Meyer, and Laura Splan. Through Sat/3.

Oaklandish 411 Second St, Oakl; (510) 451-2677. Tues-Sat, noon-6pm. Works by various Bay Area artists commemorating artist Vaughn Bodes. Through Thurs/1.

Oliver Art Center California College of the Arts, 5212 Broadway, Oakl; (510) 594-3754. Mon-Fri, 9am-4:30pm. "CCA Faculty New Work 2005, Show #1," works by artists, designers, and writers teaching during the 2005-6 academic year at California College of the Arts (reception Sept 7, 5:30-7:30pm). Through Sept 9.

La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Wed-Sun, 9am-2pm, 5:30-10pm. "Cubal A Photographic Retrospective," more than 40 photographs by Roberto Salas and Francisco Rivero. Through Wed/31. Original paintings by Peruvian artists. Through Wed/31.

San Pablo Arts Gallery San Pablo Civic Center, 13831 San Pablo, San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. "Local Talent," works by students from the Contra Costa Community College. Through Sept 11.

33 Grand 33 Grand, Oakl; www.33grand.com. Sat-Sun, noon-5pm. "Making Traces," recent works by local and national artists. Through Sept 4.

Trax Gallery 1812 Fifth St, Berk; (510) 540-8729. Wed-Sun, noon-5:30pm, and by appt. Pottery by Tim Crane, Maren Klopman, Matt Metz, and Mark Pharis. Through Sept 9.

Twiga Gallery 3333 Sacramento; 292-8020. Mon-Sat, 11am-6pm; Sun, noon-4pm. "Africa by Twiga," African tribal art and designer jewelry. Through Thurs/1.

Women's Cancer Resource Center Gallery 5741 Telegraph, Oakl; (510) 601-4040, ext 11. Mon-Fri, 9am-5pm. "Dream Life," works by Alexandra Blum and Mariana Garibay R. Through Wed/31.

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, Deborah Giattina, and Lara Shalson. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Annie Golden Gate Theatre, One Taylor; 512-7770, www.ticketmaster.com. \$35-85. Opens Wed/31, 8pm. Runs Tues-Sat, 8pm (also Wed and Sat, 2pm). Through Sept 25. The orphan with the hard-knock life returns.

'Here/Now: A Festival of Optimistic Voices' Project Artaud Theater, 450 Florida; 437-6775, www.zspace.org. \$25-28. Be Here Wow previews Thurs/1-Sat/3, 8pm. Opens Sun/4, 2pm. Runs Thurs and Sat, 8pm; Sun, 2pm. Through Sept 25. Now What? opens Sept 7, 8pm. Runs Wed and Fri, 8pm; Sun, 7pm. Through Sept 23. Z Space Studio presents this series of repertory performances by Wes "Scoop" Nisker (Be Here Wow) and Nina Wise (Now What?).

Las Vegas-Nauts New Langton Arts, 1246 Folsom; 289-6766, www.thunderbirdtheatre.com. \$17-20. Opens Thurs/1, 8pm. Runs Thurs-Mon, 8pm. Through Sept 17. Thunderbird Theatre Company performs an original comedy that pits Las Vegas superheroes (including a very Elvis-like figure) against the Swiss Mafia.

Much Ado About Nothing Presidio Parade Ground, Main Post Lawn, the Presidio; (415) 865-4434, www.sfshakes.org. Free. Opens Sat/3, 7:30pm. Runs Sat, 7:30pm; Sun and Mon/5, 2:30pm. Through Sept 25. See 8 Days a Week, page 54.

Bay Area

Owners Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$10-30 (Sept 6-11, pay what you can). Previews Sept 6-7, 8pm. Opens Sept 8, 8pm. Runs Thurs-Sun, 8pm. Through Oct 16. Shotgun Players performs Caryl Churchill's play about feminism and free enterprise.

The Price Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$28-45. Previews Fri/2-Sat/3 and Sept 7, 8pm; Sun/4, 2pm. Opens Sept 8, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through Oct 9. Aurora Theatre Company performs Arthur Miller's drama about a formerly wealthy family coming to terms with their losses.

Ongoing

Art SF Playhouse, 536 Sutter; 677-9596, www.ticketweb.com. \$30. Extended run: Wed/31-Sat/3, 8pm (also Sat/3, 3pm). SF Playhouse closes its second season with playwright Yasmina Reza's sniping comedy about friendship. Old pals Serge (SF Playhouse artistic director Bill English) and Marc (Louis Parnell) start an escalating argument over the value of Serge's new prized possession, a \$57,000 modern-art painting that looks very much like a medium-size white canvas. When third musketeer Yvon (Keith Burkland) tries to act as peacemaker, the others read his conciliatory demeanor as typical spinelessness, and attack him. Sorting out what matters from what doesn't ends up being equally important in art and in life, which gets to the metaphorical nature of Reza's moral. Much of the power of Reza's play comes from the opportunities it affords the actors in conveying the tangle of tensions in the room. To this end, director

Theater

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by Robert Mapplethorpe's first sex photography show.
Menopause the Musical Theatre 39 at Pier 39, Two Beach St; 433-3939.
 www.menopausethemusical.com. \$46.50.
 Tues-Sat, 8pm (also Wed, 2pm and Sat, 4pm); Sun, 2pm. Open-ended. Jeanie Linders's musical comedy celebrates women who are facing "the change."

The Overcoat Geary Theater, 415 Geary; 749-2228, www.act-sf.org. \$12-80. Opens Wed/31, 7pm. Runs Thurs/1-Sat/3, Sept 7-10, 13-17, and 20-24, 8pm (also Sat/3, Sept 7, 10, 14, 17, and 24, 2pm); Sun/4 and Tues/6, 7pm (also Sun/4, 2pm); Sept 11, 18, and 25, 2pm. American Conservatory Theater performs Morris Panych and Wendy Gorling's dialogue-free adaptation of Nikolai Gogol's short story.
Speak to Me Off Market Theater, 965 Mission; 621-1503.

www.horrorspeakable.com. \$10.
 Thurs/1-Sat/3, 8pm. No Nude Men performs a romantic comedy by Stuart Eugene Bousel, who also directs.

• **Trailer Town** Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$22. Fri-Sat, 8pm. Through Sept 17. The Marsh presents Mary Jo Pritchard's new comedy about a group of misfits who stand up to a corporate land developer. "We live in paradise," declares one member of Trailer Town, Missouri, a squalid little cluster of wood-and-aluminum hovels on muddy cinder blocks just across the road from a defunct roadside attraction called Big Hole. Playwright and director Pritchard's task is to make us almost believe the paradise part by the end — that, and to make us laugh as much as possible at (and with) the local yokels as they reckon with the paradise-threatening presence of a mysterious stranger, known colloquially as "the man with the tie." In short, Pritchard, a comedy writer for Fox TV, and her irresistible cast of seasoned actor-comedians succeed admirably; one might almost say surprisingly well, given the familiar ground occupied by *Trailer Town* (somewhere on the road between, for instance, *Hee Haw* and *Wigfield*). Arranged as a set of more-or-less discrete scenes connected by the well-worn but, here, well-delivered (and ever topical) through-line of "evil corporation versus the little people," the generally fine comic writing is thin in places, but the actors (several in double roles) serve up a comedic feast of wry, ridiculous, and carefully etched performances played on Michael Meehan's excellent trailer park set (itself a truly trashy treat). (Avila)

• **The Tribute to Frank, Sammy, Joey, and Dean** Post Street Theater, 450 Post; 771-6900, www.ticketmaster.com. \$30-60. Extended run: Wed/31-Sat/3, 8pm (also Wed/31 and Sat/3, 3pm); Sun/4, 3pm. You know you've made it when God is your warm-up act. And while it may be little more than a convenient, tossed-off premise, *God* (voice of the late Buddy Hackett) recalling the Rat Pack from their heavenly lounge to play one last gig has about the right ring of latter-day hokeyness and chutzpah to it. If it sounds cheesy, as soon as the sizzling band strikes up the first tune and Frank (Tom Tiratto), Sammy (Louie Velez), and Dino (Andy DiMino) belt out a flawless "Where or When," you realize it's also very much the real deal. The brainchild of Hackett's son Sandy (who, in addition to writing and directing, holds his own alongside veteran performer-impersonators as an excellent Joey Bishop), *The Tribute* infectiously recreates those storied Las Vegas evenings of the early 1960s when Sinatra, Davis, Martin, and dead-pan comedian Bishop (who, incidentally, dwells not in heaven but in Santa Monica) sang, joked, horsed around, boozed up, and caroused, while making their audience feel like they were partying with the Rat Pack. Notwithstanding a certain concession to the session (toning down the decidedly off-color humor and raunch of an earlier era), this is hep history come alive. (Avila)

• **V the Ultimate Variety Show** V Theater, Pier 39; 39-VSHOW, www.vtheshow.com. \$24-44. Nightly, 6 and 8pm. Ongoing. A revolving array of variety acts highlight this family-friendly show, originally produced in Las Vegas.

• **What Mama Said about 'Down There'** Our Little Theater, 287 Ellis; 921-8234, www.celebratedclitoris.com. \$15-20. Thurs-Sat, 8pm. Through Oct 29. Sia Amma performs her multicharacter solo show about sexuality and communication between mothers and daughters.

• **Who's Afraid of Virginia Woolf?** Actors Theatre San Francisco, 533 Sutter; 296-9179, www.ticketweb.com. \$10-40. Thurs-Sat, 8pm; Sun, 7pm. Through Sept 10. The American Dream is a nightmare from which playwright Edward Albee has been

trying to wake us all. Four decades before *The Goat* began pushing past everybody's comfort zones, Albee's most famous play scathingly unmasked the shallow optimism and propriety of the 1950s with a little game of "get the guests." In this domestic, if hardly domesticated, scenario — proving as vital as ever in Actors Theatre's taut and terrific production — a young biologist (Daniel Hart Donoghue) and his repressed wife (Tara Donoghue) accept a late-night invitation to drinks at the home of a middle-aged couple, George (Christian Phillips) and Martha (Julia McNeal), unwittingly stepping into a marital battle zone of Cold War proportions. Set at a small New England college in "New Carthage," and written the year of the Cuban Missile Crisis, the wilful explosion of private lives in a seemingly staid academic home comes freighted with "public" viciousness stretching back centuries. Characters so drunk and yet so wonderfully, savagely articulate, however, don't produce tragedy so much as what Albee himself called "grotesque comedy," while keen direction from Keith Phillips and Kenneth Vandenberg and four perfectly pitched performances play it to the hilt. (Avila)

• **Wicked** Orpheum Theatre, 1192 Market; 1192 Market; 512-7770, www.bestofbroadway-sf.com. \$35-85. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Sept 11. Best of Broadway brings back the hit musical that tells the inside story of the witches of Oz.

Bay Area

• **Cyrano de Bergerac** John Hinkel Park, Southampton Ave off Arlington, Berk; www.shotgunplayers.org. Free. Sat/3-Mon/5, 4pm. In its annual offering of free outdoor summer theater, Shotgun Players presents Edmond Rostand's swashbuckling poet-hero Cyrano de Bergerac (Clive Worsley), wielding rapier and pen (call it his panache) with equal facility, while cocking his infamous snoot at all worldly authority and compromise. Alive with wit and lyricism in Charles Marowitz's able translation, and graced by Dina Macabee's viola-and-percussion accompaniment, director Joanie McBrien's production is uneven but enjoyable in many of its essential parts (including some well-heard swordplay). The play's comedy shines brightly, especially among the principal triangle formed by the homely Cyrano, his secret love, Roxane (Gwen Larsen), and her handsome lover, Christian (Andy Alabran) — whose wooing eloquence, unbeknownst to her, belongs entirely to Cyrano. Larsen is a vital Roxane, convincingly projecting both passion and intelligence. Each of her otherwise able costars does less well conveying anything like the same degree of romantic intensity, however, which can leave love unrequited in more ways than even the playwright intended. (Avila)

• **Intimate Apparel** Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 903-6000, www.theatreworks.org. \$10-52. Tues, 7:30pm; Wed-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Sept 18. TheatreWorks performs Lynn Nottage's play about a turn-of-the-20th-century New York City seamstress.

• **The Life and Adventures of Nicholas Nickleby** Bruns Memorial Amphitheatre, 100 Gateway, Orinda; (510) 548-9666, www.calshakes.org. \$10-55. Part two: Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also Sat/3, 2pm); Sun, 4pm. Through Sept 11. "Marathons": Sept 10, 17-18, 3 and 8pm. "Rep Week": Part one, Sept 13 and 15, 7:30pm; part two, Sept 14, 7:30pm and Sept 16, 8pm. Part one: Our enjoyment of Nicholas Nickleby's Victorian England thrives on domestic and social scene-making, as California Shakespeare Theater stages playwright David Edgar's highly successful 1980 adaptation of Charles Dickens's episodic comic novel. As direc-

tors Jonathan Moscone and Sean Daniels ready part two of the six-plus-hour saga for its August opening, part one is deftly and exuberantly under way, such that its three-and-a-half-hour running time only whets the appetite for more. A beautifully detailed production all around, *Nickleby* is a delicate mixture of high comedy, searing social critique, and melodramatic pathos that benefits not least from brilliant casting, beginning with the excellent Stephen Barker Turner as the hero Nicholas, an ingenious and stalwart young man who — after the financial ruin of his late father throws him, his mother (Nancy Carlin), and his sister (Susannah Schulman) into destitution — must make his way in an alternately brutal and wondrous world peopled by villains, victims, and eccentrics. Part one is staged with a winning balance of artful pageantry and focused intimacy, and played with great finesse by a large and multifaceted ensemble who somehow manage to make it all look easy. Part two: While part two of *Nicholas Nickleby* doesn't hang together quite as well as part one — the storyline and dramatic pacing can feel fractured and uneven over the course of its (highly edited) three-plus hours — it still amounts to a charming and rousing evening, bringing Dickens's addictive tale to a generally satisfying conclusion as Nicholas returns to London to reunite and defend his embattled family. In addition to the excellent *Nickleby* protagonists, James Carpenter's fine work as Nicholas's uncle-antagonist, the icy proto-Scrooge Ralph Nickleby; Andy Murray's double duty as two very different villains (predatory aristocrat Sir Mulberry Hawk and ignoble pedagogue Wackford Squeers); Dan Hiett's cracking good Newman Noggs; Delia MacDougall's triple threat as Nicholas's variously comical and more serious love interests; and Clifton Guterman's terrific poise as Nicholas's loyal sidekick, the poor orphan Smike (a part that could so easily run to mush in another actor's hands) — these are only the more obvious standout performances among an altogether rare cast. (Avila)

• **Much Ado about Nothing** Hwy One at Calle Del Mar, Stinson Beach; (415) 868-1115. \$18-25. Fri, 7pm; Sat-Sun, 6pm.

• **Through Oct 9** Shakespeare at Stinson performs the Bard's romantic classic.

• **Nicky Goes Goth** La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 464-4468, www.impacttheatre.com. \$10-15. Thurs-Sat, 8pm. Through Oct 1. Impact Theatre presents Elizabeth Meriwether's satire of the Hilton sisters.

• **Romeo and Juliet** Forest Meadows Amphitheatre, Grand Ave, Dominican University of California, San Rafael; (415) 499-4488, www.marinshakespeare.org. \$15-26. Fri-Sun, 8pm (also Fri, 11am; Sun, 4pm). Through Sept 25. Marin Shakespeare Company performs an outdoor version of the classic tragedy.

• **When God Winked** Marsh Berkeley, Gaia Bldg, 2120 Allston, Berk; 1-800-838-3006, www.themarsh.org. \$10-22. Thurs-Sat, 7pm. Through Sept 16. The Marsh Berkeley opens its new theater with Ron Jones's multimedia performance about his time working at the San Francisco Recreation Center for the Handicapped.

performance

• **'The Agreement'** Phoenix Theater, 414 Mason, Sixth flr; 391-0779, www.theagreementplay.com. Thurs-Sun, 8pm. \$15. Through Sept 12. Actionworks theater company performs the debut work by playwright Will Marchetti.

• **BATS Improv** Bayfront Theater, Fort Mason Center, Bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm; "Improvvised Shakespeare," \$5-15. Sun, 8pm; "Sunday Player Specialty Show," \$8.

Continued on page 78

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NORTHSIDE

film listings

Performance

From page 76

Big City Improv Shelton Theater, 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm. Ongoing. \$15. The improv troupe performs.

'The Crazy Go Nuts Show' Off Market Theater, 965 Mission; www.primitivescREWheads.com. Fri-Sat, 8pm and 11pm. \$10. The Primitive Screwheads perform.

'Dirty Little Secret' Empire Plush Room, 940 Sutter; 885-2800, www.empireplushroom.com. Ongoing. Fri-Sat, 11pm. \$25. This evening of performance is a "roaring twenties revue."

'Jewels in the Square' Union Square, Powell at Geary; 693-0583. Free. Wed, noon: New Style Motherload hip hop dance troupe performs.

Linda Lavin Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.empireplushroom.com. Tues-Sat, 8pm; Sun, 3pm. \$40-50. The Broadway chanteuse performs a cabaret show.

Bay Area

'Jesus Christ Superstar' Woodminster Amphitheater, 3300 Joaquin Miller, Oakl; (510) 525-9597, www.woodminster.com. Fri-Sun, 8pm. \$20-33. Through Sept 11. Woodminster Summer Musicals performs the 1970s rock opera classic.

'The Village' Ashkenaz Music and Dance Community Center, 1317 San Pablo, Berk; (510) 525-5054, www.ashkenaz.com. Fri, 9pm. \$20-22. Bassist Kai Eckhardt, drummer Jon Fishman, activist Julia Butterfly Hill (spoken word), and others perform.

comedy

Brainwash 1122 Folsom; 861-3663. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Canvas Gallery 1200 Ninth Ave; 504-0010. Tues, 8pm: "Comedy Open Mic Night," with host Susan Alexander, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Stand-Up Showcase," with rotating hosts Leah Eva and Sam Arno, free.

Cobb's Comedy Club 915 Columbus; www.cobbcomedyclub.com, www.ticketweb.com. Wed, 8pm: "All-Pro Comedy Showcase," \$10. Thurs-Sat, 8pm (also Fri-Sat, 10:15pm): Jeff Garlin, \$17-22.

50 Mason Lounge 50 Mason; 398-4129, www.susanalexandershow.com. Fri-Sat, 8pm: "San Francisco Comedy Club Showcase," with host Susan Alexander, \$10.

Harvey's 18th St at Castro; 431-4278. Tues, 9:30pm: "Comics Gone Wild," free.

Luggage Store 1007 Market; www.luggagestore.com. Tues, 8pm: Comedy open mic, free.

Mock Cafe 1074 Valencia; 826-5750, ext 5, www.themarsh.org. Sat, 9:30 and 11pm: Stand-up comedy, \$7.

SFOC Club House 414 Mason, Ste 705; www.sfofcomedycollege.com. Fri, 8pm: "Friday Night Funnies," free. Sat, 8pm: "The Stand-Up Project," free.

Uptown 200 Capp; 206-9997. Wed, 8:30pm: "Uptown Comedy Open Mic," hosted by Eric Peterson, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

Wednesday: Canvas Gallery 1200 Ninth Ave, SF; (415) 504-0060, mike@westcoastvideo.net. "Open Mic Talent Showcase," 7:30pm, free. Lost and Found Salon 1353 Grant, SF; (415) 981-9557. Open mic with host Chris Brown,

8:30pm, free. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. "The Berkeley Poetry Slam," 8:30pm, \$5-7.

Thursday: 16th Street and Mission BART plaza 16th St at Mission, SF; (415) 255-9881. "CAI Street Arts Workshop," open mic, 9:30pm, free. EastSide Arts Alliance 2587 International Blvd, Oakl; (510) 533-6629. "Holla Back," open mic, 8:30-10:30pm, donations accepted. Mediterranean Cafe 2475 Telegraph, Berk; (510) 526-5985. "Word Beat Reading Series," with featured readers Jamey Genna and Alice Templeton, 7pm, free. UC Berkeley Morrison Library, 101 Doe Library, Bancroft at Telegraph, Berk; lunchpoems.berkeley.edu. "Lunch Poems Reading Series Kickoff," with readings by UC Berkeley faculty, 12:10-12:50pm, free.

Saturday: Red Vic Peace Center 1665 Haight, SF; (415) 864-1978. "Open Mic and Hot Tamales," 5pm, free. Java Source 343 Clement, SF; (415) 387-8025. Open mic, 9pm, free. San Francisco Public Library 100 Larkin, SF; www.sfpbl.org. "First Annual African American Spoken Word Festival," with featured readers Tony Moses, Loretta LaRue, Marvin X, and more. 2-5pm, free.

Sunday: Cafe Prague 584 Pacific, SF; (415) 905-8837. Ann Cohen reads, plus open mic, 4-5:30pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. "Poetry Flash," with Trane Devore and Donna de la Perriere, 7:30pm, \$2. Caf Melt! 700 Columbus, SF; (415) 392-9290. "A Literary Obsession," open mic with Raunchy Rhetoric, 6pm, free.

Monday: Purple Onion 140 Columbus; 217-8400, www.caffemacaroni.com. "Live at the Purple Onion," open mic hosted by the Kitchenettes, 7-10pm, \$5. Canvas Gallery Ninth Ave at Lincoln; 504-0010.

"What Bruns You," open mic, 7:30pm, free. Pegasus Books Downtown 2349 Shattuck, Berk; (510) 649-1320. "The Last Word," open mic with featured readers Eugene David and Dan Marlin, 7pm, free.

Tuesday: Black Repertory Group Theatre 3201 Adeline, Berk; (510) 652-2120. "Twilight Tuesdays," open mic, 7-9pm, \$5.

Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Nahid Mozaafari and Ahmad Karimi-Hakkak read from *Strange Times, My Dear: The Pen Anthology of Contemporary Iranian Literature*. San Francisco Public Library 100 Larkin, SF; www.sfpbl.org. "Radar Reading Series," with host Bay Guardian contributor Michelle Tea. Jessica Arndt, Beth Lisick, Harry Dodge, and others read, 6pm, free. Club Deluxe 1511 Haight, SF; www.thewordparty.com. "Poetry and Jazz Tuesdays," open mic, 8pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Michelle Devereaux, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Laurie Koh, Lynn Rapoport, and Chuck Stephens. The film intern is Rachel Odes. For show times see Rep Clock, page 85, and Movie Clock, page 86. For complete film listings, see www.sfbg.com.

Opening

► **Balzac and the Little Chinese Seamstress** Space and time entangle in poetic ways to generate the premise for *Balzac and the Little Chinese Seamstress*, based on the highly acclaimed novel of the same name by Chinese author Dai Sijie (who also directs). The setting is early 1970s Maoist China, and two teenage children of the "reactionary bourgeoisie" are relocated to a remote village along the Yangtze River to be reeducated in the ways of the "revolutionary peasantry." This involves a shedding of the fetters of Western culture — including literature, cooking, and classical music — and an assumed subsequent appreciation for the joys of shoveling shit and carrying it up mountains. Fueled by hormones and romanticism, the two pupils, Luo (Kun Chen) and Ma (Ye Liu), take it upon themselves to turn the tables on the villagers, introducing rural minds to the world of storytelling and rudimentary dentistry. They find an especially willing accomplice in the beautiful Little Seamstress (Xun Zhou), whose mind is exploded by French writers and the notion that her life can be more than survival. The story and eye-catching cinematography capture the contradictions of the times — the sweet inner nature of pre-modern Chinese culture and the unstoppable locomotive of development. (1:51) *Balboa*, Shattuck, Smith Rafael, (Odes).

► **The Constant Gardener** See "Constant Craving," page 44. (2:08) *Century 20, Grand Lake, Orinda.*

Eternal An impressive gated mansion on Montreal's outskirts is the current home for the mysterious Elizabeth Kane (Caroline Neron), whose many attractive female guests never leave the premises. When latent to disappear is the bi-curious wife of

philandering police detective Ray Pope (former pro kickboxer Conrad Pla), his own penchant for kink and Liz's deadly sense of sportsmanship commence a cat-and-mouse game littered with corpses and heavy-breathing sex. This first feature for co-directors-scenarists-producers Wilhelm Liebenberg and Federico Sanchez demonstrates what they learned in past design-advertising jobs, as the film's stylish surface (it's got that *Hunger* sheen on what was likely closer to a *Red Shoe Diaries* budget) easily outclass its skin-deep characters and flimsy scripting. But hey, who expects depth from a movie whose major agenda is a ye olden vampire-lesbian-chic one? And it does it quite nicely, to guilty-pleasuring if not quite memorable results. (1:48) *Roxie*. (Harvey)

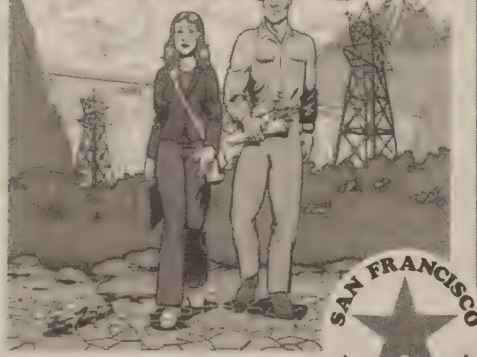
Margaret Cho: Assassin The well is really running dry in SF native Margaret Cho's fourth concert movie, a routine stand-up record (shot in DC) that suggests it's time for her creative juices to redirect. Too much of this set is a desultory series of weak "So, what's in the news today?" jokes, predictably tapping audience outrage at "the most embarrassing president in history," stroking their fur with a lot of references to the gay-marriage issue, and so forth. These are hot topics, but this time they stir surprisingly little comic invention. And Cho now takes herself rather, too seriously as spokesperson for the beleaguered left — the sentiments are laudable, but she expresses her politics as crudely as the glibbest right-wing pundits do. You know somebody's running out of ideas when they resort to jokes starting "You know you're in a gay neighborhood when ..." Even Cho's beloved mom character is tired here — understandably, since the real edition is recovering from a heart attack, but still. A handful of good lines can't justify preserving this mediocre preaching-to-the-converted night for posterity. Let's hope Cho's forthcoming narrative producing-writing-starring project, the very promising-sounding "fag and fag-hag *Dumb and Dumber*," *Bam Bam and Celeste*, which she duly plugs here, finds her back in sharp and funny top form. (1:30) *Roxie*. (Harvey)

The Memory of a Killer Angelo Ledda (Jan Decler) is an aging career hit man who's done his offing all over Europe for decades. But when he realizes his latest target is a 12-year-old girl who's been forcibly prostituted, he abruptly decides to turn into a righteous avenger against the crime bosses and corrupt officials who'd hitherto employed him. If you can buy that premise — and forget that, had the girl been a few years older, Ledda likely wouldn't have blinked at nuking her — this slick Dutch thriller will provide a couple hours of painless entertainment. In the tradition of *Insomnia* and *Memento*, it throws in a mental-health gimmick: Ledda is starting to experience the memory lapses and disorientation of early Alzheimer's. But apart from providing an excuse for some visual fuss (in crazy camera-swaying, fast-cutting Alzheimer-vision!), this gimmick isn't really integral to the plot until the last reel, by which time the film has gone on too long anyway. Fast paced without ever being thrilling or suspenseful, serious-minded yet lacking in genuinity or real depth, this is a movie that carries itself with more dignity than its material actually warrants. (2:00) *Shattuck*. (Harvey)

The Ninth Day Fans of German cinema will want to seek out *The Ninth Day* not only for its director, Volker Schlöndorff (*The Tin Drum*, *The Legend of Rita*) but also for its star, Ulrich Matthes, last seen lurking in Hitler's bunker as *Downfall*'s creepy Joseph Goebbels. Here, Matthes applies his haunted eyes and gaunt frame to the based-on-truth character of Father Kremer, a Catholic priest from Luxembourg who's sent to Dachau's "Priest

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film listings

Block" as punishment for his anti-Nazi stance. The physical horrors Kremer suffers in the concentration camp are nearly matched by his spiritual turmoil, especially when he's suddenly released into the care of Gebhardt (August Diehl), an SS officer with spiritual issues of his own. Kremer, who's from a respected (and conveniently easy-to-threaten) family, soon realizes his release is part of a plot to force Luxembourg's Catholic leadership to align themselves with the Nazis. Though it deals in substantial, soul-searching themes — and Kremer and Gebhardt's pointed discussions about Judas (Gebhardt praises him as a "man of action") are none too subtle — *The Ninth Day* is surprisingly understated, thanks in large part to Matthes's quietly moving performance. (1:38) *Balboa, Oaks*. (Eddy) **Reel Paradise** See Movie Clock. (1:50) *Act I and II, Lumiere*.

A Sound of Thunder Edward Burns and Ben Kingsley star in this Ray Bradbury-derived sci-fi action-adventure. (1:42) *Century 20, Shattuck*.

◆ **Tony Takitani** See "Shop Till You Drop," page 44. (1:15) *Embarcadero, Shattuck*. **Transporter 2** Quick-fisted bag man Jason Statham returns. (1:28) *Century Plaza, Century 20*.

Underclassman A young cop (*Drumline*'s Nick Cannon) goes undercover at a high school. (1:35) *Century Plaza, Century 20*. ◆ **Winter Soldier** See "Coldest 'Winter' Ever," page 42. (1:35) *Roxie*.

Ongoing

The Aristocrats Paul Provenza and Penn Jillette's extended riff on a joke that's a secret handshake of sorts in the stand-up world is cast-of-hundreds inclusive. Yet it's also uncomfortably skewed: A few Whoopi bits aside, Chris Rock is about the only nonwhite performer, and he's the only one who doesn't seem to be enjoying himself in the closing-credits outtakes. *The Aristocrats can be uproarious, and there are off-the-cuff high jinks aplenty, from Rip Taylor's migrating red wig to Fred Willard's Victorian dandy impersonation. But why no Mo'Nique, Wanda Sykes, or Dave Chapelle, when Carrot Top and Emo Phillips are allowed (if only for a few seconds) to stink up the screen? The absence is especially notable since Jillette repeatedly notes the joke's best renditions involve the type of improvisation mastered by John Coltrane. The title of *The Aristocrats* is also the punch line of an obscene joke — detailing a family's showbiz act, it has its roots in vaudeville, but you could easily argue it's indebted to the Marquis de Sade, who was all about detailing the perverse proclivities of the privileged classes. Of course, de Sade isn't as funny as Gilbert Gottfried, whose version at a roast for a leathery and discomfited Hugh Hefner inspired this doc. (1:26) *Act I and II, Bridge, Grand Lake*. (Huston)*

◆ **Asylum** (1:45) *Opera Plaza*. ◆ **Broken Flowers** When does soulful become sardonic and minimalism register as merely boredom? As taciturn ladies' man Don Johnston — a role director Jim Jarmusch wrote exclusively for him — Bill Murray is in full middle-aged morose mode. Moping on the couch in a Fred Perry tracksuit, Don stares catatonically at his flat-screen TV as Sherry (Julie Delpy), his latest lady friend, prepares to leave him. Her departure is only the beginning of Don's female trouble: A pink epistle from an anonymous former girlfriend arrives, informing the sad-sack lothario that he is the father of a 19-year-old son. Don's neighbor Winston (Jeffrey Wright) takes great interest in this letter from an unknown woman and drafts a travel itinerary for Don, who crosses the country in search of the ex-paramour who wrote the missive. Jarmusch masterfully finds a way

to make Murray's pared-down style seem fresh by matching him with a wonderful array of actresses who play Don's exes:

Delpy, Sharon Stone, Frances Conroy, Jessica Lange, and Tilda Swinton. The characters may have crossed wires, but *Broken Flowers* is a shimmering display of actor-

actress give-and-take, with Jarmusch crafting for each woman a meaty, if minor, role, a mini-showcase for her talents to complement — and often surpass — Murray's laconic style. (1:46) *Act I and II, Embarcadero, Empire, Orinda, Shattuck*. (Melissa Anderson)

The Brothers Grimm Yes, it's the latest (albeit delayed) release from Terry Gilliam, and under most circumstances, a new Gilliam film is grounds for some excitement. *The Brothers Grimm*, however, is a lame *Ghostbusters*-*Van Helsing* hybrid, with crappy special effects and several

fairy tale in-jokes that have already told by one or both *Shrek* movies. The titular brothers (Heath Ledger and Matt Damon) roam French-occupied Germany, scamming villagers who believe the pair are able to shoo away witches, trolls,

Continued on page 80

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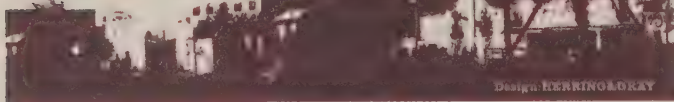
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Ongoing

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and other once-upon-a-time-type menaces. Their profitable racket is forcibly stopped by Napoleonic authorities, who insist the Grimms take on a gig that may actually involve real supernatural evil lurking in a real enchanted forest. Ledger and Damon are likable enough as squabbling siblings, and it's always nice to see Peter Stormare in anything, even if he's working a terrible toupee and over-the-top French accent. But for all the quality folks and good intentions involved, the forces of mediocrity prevail, as *The Brothers Grimm* fails to cohere into anything memorable or even recommendable. (1:58) Century Plaza, Century 20, Kabuki, Grand Lake, Oaks, 1000 Van Ness, Presidio. (Eddy)

The Cave Neither as thrilling as it could have been, nor silly as it should have been, *The Cave* is notable only for its utter lack of inspiration. Not that there aren't some promising ideas floated early on: The titular cavern, built below an isolated Romanian church, is marked by a mosaic depicting Knights Templar battling what appear to be winged demons. Unfortunately, the elite cave divers — Cole Hauser, Morris Chestnut, and several other generically pretty types — summoned to investigate this potential devil's playground couldn't be more snooze-worthy. Once this gang of humorless Abercrombians is trapped below the surface, the critters reveal themselves (*Alien* rip-offs, natch), snack on a few members of the team, and facilitate heated arguments over which claustrophobic shaft/steep cliff/watery ditch is, in fact, the fastest escape route. Three things that could've saved *The Cave*, or at least made it a little more interesting: the gory freedom that goes with an R rating (Seriously, what is the point of a PG-13 monster movie?); at least one character with a pulse (think Jon Voight in *Anaconda* or Vin Diesel in *Pitch Black*); and a satisfying payoff on that whole Satan thing, which ultimately proves only a stinky tease. (1:38) Century Plaza, Century 20, Kabuki, 1000 Van Ness. (Eddy)

Charlie and the Chocolate Factory (2:00) Century 20, Grand Lake, Kabuki, 1000 Van Ness.

Crash (1:40) Galaxy.

Deuce Bigalow: European Gigolo Tearing a page from the *National Lampoon's Vacation* playbook (up next:

Deuce Bigalow: Christmas Gigolo) cowriter and -star Rob Schneider's titular hero-ho, Deuce, takes a Euro-holiday at the behest of his former pimp, T.J. (Eddie Griffin), who has set up shop in what can only be described as man-whore paradise, Amsterdam. When T.J. is wrongly accused of murdering local gigolos, the retired Deuce is forced to get back to the whorin' in order to find the real killer, whom he suspects is a she-john. Complete with a dubious payoff that somehow manages to lamely rip off Brian DePalma's *Dressed to Kill* without a trace of Hitchcock homage, *European Gigolo*'s thudding lack of finesse is truly stupefying. Schneider is amiably uncharismatic, but the few promising bits are overwhelmed by gross set pieces like the one about the unfortunate woman with a — wait for it — penis in place of a nose. Where's a good old-fashioned dyke-plugging joke when you need one? (1:17) Century 20, 1000 Van Ness. (Devereaux)

• **Elevator to the Gallows** Coinciding with Louis Malle tributes at both SF's Balboa Theatre and Berkeley's PFA Theater is this newly restored print of Malle's 1958 first dramatic feature. (More newly restored, one supposes, than the print that played the Castro Theatre a few years ago.) It's a cool, crisp suspense drama that seemed terribly modern and sophisticated at the time — and still does, to an extent, in large part because Malle had the very, very good idea of letting Miles Davis improvise the soundtrack score. A young, chic, high-strung Jeanne Moreau and her lover, Maurice Ronet, come up with an ingenious scheme to rid themselves of her pesky husband. But every perfect crime has an unexpected imperfection, and this one goes awry in a particularly claustrophobic, clammy, sweat-inducing way that pays off in considerable moral irony. Based on a pulp by Noel Calef, *Elevator*'s upscale, faintly intellectualized melodrama suggested its director had a future in refined genre movies — a notion he would waste no time in confounding, starting right away with that same year's "shocking" international hit *The Lovers*. (1:28) Act 1 and II, Lumiere. (Harvey)

11:14 (1:25) Roxie.

Fantastic Four (1:50) Galaxy.

• **The 40-Year-Old Virgin** Though *Wedding Crashers* has its moments of Vince-Vaughn-and-maple-syrup goodness, fellow R-rated comedy *The 40-Year-Old Virgin* boasts more laughs and way more indie-classic

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moments. *Freaks and Geeks* guru Judd Apatow makes his feature-directing debut, with a script cowritten by star Steve Carell (*The Daily Show*). It's all there in the title: Andy (Carell) has never done the deed; he's so blandly nice that an acquaintance is moved to observe, "I'm pretty sure he's a serial murderer." After they discover his secret, Andy's well-meaning coworkers (Paul Rudd, Romany Malco, and Seth Rogen) attempt to steer him into debauchery, leading to comic high points involving porn, apple bonges, manscaping, and the following advice on how to talk to a woman: "Be David Caruso in *Jade*!" Of course, as it turns out, Andy doesn't really need their help, winning over single mom Trish (Catherine Keener) despite his blatant dorkiness. Though *Virgin* eventually reaches a predictable climax, the path it takes to get there — crude enough to include puke humor, random enough for a running Michael McDonald joke, and guffaw-inducing throughout — is well worth it. (2:00) *Newt*, *Century*, *Century 20*, *Kobuki*, *1000 Van Ness*, (Fiddly)

Four Brothers The Mercer brothers — hardened, brash, and not exactly model citizens — return to their native Detroit when thugs shoot their foster mother in a liquor-store holdup: Bobby (Mark Wahlberg) is the impulsive, all-up-in-your-grill type who urges the rest to become vigilantes. Despite warnings from the police department, they tear the city apart for their mother's killers and discover there's more to this murder than a fluke robbery. Thickening the plot are corrupt cops, a gangster named Sweet and his goons, none of whom are very interesting or even threatening until the *Alamo*-style gun battle at the end. Never one for subtlety, director John Singleton overplays both the sad and the comic, cueing us with pithy clichés and a soundtrack programmed to trigger tear ducts. Still, *Four Brothers* isn't an awful movie and, aside from its unfocused melodrama, stays pretty entertaining throughout. The senseless violence and '70s-era Black-spliation themes help push it along a bit. (1:48) *Century Plaza, Century 20, Kabuki, 1000 Van Ness.* (Dave Kim)

◆ **The Great Raid** (2:12) *Century 20, 1000 Van Ness.*

► **Grizzly Man** The cold reaches of the Kodiak archipelago touch the heart of German filmmaking legend and *Grizzly Man* documentary Werner Herzog, who presents the fascinating life and gruesome death of self-styled grizzly expert, wildlife preservationist, and ex-actor Timothy Treadwell. Treadwell lived for five seasons, without a gun, with his beloved bears, in Alaska's Katmai National Park and Reserve, extensively videotaping his own life and his wildlife for a nature series before he was killed and devoured along with his girlfriend, Amie Huguenard, in 2003. Herzog has shot his share of nonnarrative cinematic poetry, but he refrains in *Grizzly Man*, giving the fascinating story of the late activist, would-be nature-doc star, and wannabe grizzly a wide, respectful berth, as if he wanted to allow the slumbering beast within Treadwell to come out and caper on film. To that end he uses extensive video shot by the self-made grizzly expert, of himself and his animals, permitting them the space and, air they seem to demand. The rest of *Grizzly Man* is shaped through interviews with Treadwell's friends — and skeptical observers who viewed the naturalist as insane and/or naive in his violation of the unspoken boundaries between animals and humans. (1:43) *Embarcadero, Shattuck* (Chun)

➤ **Hustle and Flow** 'What are you going to do with your life?' small-time Memphis pimp DJay (Terrence Howard, in a memorable performance) asks his top girl, Nola (Taryn Manning), as they wait in DJay's

sweaty car for the next jump to happen along. Djay may be addressing Nola, but it's really a question he's posing to himself. Hope blossoms the hopelessly after a chance encounter with Djay's old pal Key (Anthony Anderson), a recording engineer who's being slowly stifled by the middle-class blues. With Key's help, aspiring rapper Djay decides to record a demo, aiming to get the finished product into the hands of Skinny Black (Ludacris), a Memphis local who's hit the hip-hop big time. Written and directed with gritty élan by Craig Brewer, *Hustle and Flow* vividly illustrates the joy of the creative process (and with it, the revival of dusty dreams), even as it's punctured by bitter doses of reality. That MTV Films is distributing this Sundance Film Festival hit is no surprise; it's definitely a crowd-pleaser, even as it dips into cliché near the end. (L:144) *1000 Vamp Ners.* (Eddy)

► **Intimate Stories** Southern Patagonia's vast landscape lends an intimacy of its own to this understated drama following the occasionally overlapping paths of three characters from the rural town of Fitz Roy. Maria (Javiera Bravo), Don Justo (Antonio Benedictis), and Roberto (Javier Lombardo) — one of two professional actors in the cast) all have reasons for traveling to the city of San Julián, which is a day's drive away. Maria gets her chance at three minutes of television fame; for Don Justo, it's an old man's chance for repentance; and Roberto seeks a glimpse of intimacy sacrificed to the demands of a career on the road. Veteran Argentine director Carlos Sorin takes his time explaining the significance of each character's adventure and lets the interaction between the people and their surroundings lend insight into the weight of each one's plodding journey. Time moves slowly for the locals in Sorin's quiet world, making it seem like he sees their small victories as wins for the rest of us too. (1:32) **Smith Rafael**. (Odes)

Junebug (1:42) *Albany, Embarrasdo.*
The Keeper: The Legend of Omar Khayyam
 An Iranian American boy in Houston inherits his dying brother's responsibility as keeper of the storyteller's legends, beginning an obsession with Omar Khayyam that sends him mentally, and later physically, Eastward even as his engineer father single-mindedly points the family toward a solely American future. Meanwhile, back in 11th-century Persia, young Khayyam pursues his studies in astronomy under the patronage of a Seljuk shah, writing a little poetry on the side, and pining for the slave girl love-of-his-life. All amid a European invasion and a growing threat from a fanatical Islamic faction. Iranian American filmmaker Kayvan Mashayekh's first feature is a big-budget indie whose relentless intercutting of a homely immigrant tale with the storied life of the great Persian poet means to combat the negative and ill-informed perceptions of Middle Eastern peoples post 9/11. A movie with a mission — replete with the costumes, locations, battlefield recreations, belly dancing, world-music score, and wildly mismatched performances you might find in a Discovery Channel biblical spectacular — it has the look and the sentiment of what postcolonial scholars call Orientalist fictions and almost every body else calls decent family entertainment. In fact, high production values and a Vanessa Redgrave cameo only call attention to its familiar tropes, the worst being the anachronistic prelay of current political dogma as history, quietly banishing entirely modern, Western-fueled problems into the dustbin of "ancient hatreds." (1:35) *Opera Plaza, Shattuck.* (Avila)

Mad Hot Ballroom Amid the cheers of classmates, 11-year-old Dominican immigrant Wilson leads a rumba so effortlessly smooth it stuns a dance judge into howls of disbelief. Framed as *Spellbound*-meets-ballroom dancing, director Marilyn Ariz

lo's documentary *Mad Hot Ballroom* tracks the mandatory ballroom programs at three New York City schools as the classes prep for competition. The film is highly entertaining when it spotlights the contrast between the elegant art form and the age of the kids, who are still squirming when faced with touching the opposite sex. But no matter how clumsily they spin each other around, by performing a grown-up dance, these children visually embody their elders' inflated hopes that they will become "young ladies and gentlemen," à la a different era. The sentiment is catching for the audience too, in part because the kids are sooo damned adorable. *Ballroom* captures a range of children's perspectives instead of individual stories — a strategy that weakens the film a bit. But *Mad Hot Ballroom* is exuberant, fun, and worth it for anyone who loves to dance. (1.50) *Four Star, Opera Plaza, Shattuck*. (Koh)

► **March of the Penguins** Pit the emperor penguin. His name is glorious, but his lot in life — as incredibly documented by Luc Jacquet and narrated with morbid amusement by Morgan Freeman — is one of unrelenting duty and sacrifice. If social

Darwinists love the traditional top-of-the-food-chain tale, only a true evolutionary thinker can really appreciate this one. Or a working parent. *March of the Penguins* has less in common with French adventures into animal kingdoms — *Microcosmos*, *Winged Migration* — than it does with the more moralizing cultural work of, say, Robert Flaherty. But it's still got to be the most beautifully filmed animal story of the year, in one of the landscapes most endangered by rapacious humanity: gorgeous mile after mile of frozen ether, with pastel skyscapes, brutal storms, and line after line of amazing, tuxedoed birds, devotedly marching in formation. (1:20) *Act 1 and II, Albany, Century Plaza, Century 20, Clay, Empire, Smith Rafael*. (Gerhard)

◆ **Me and You and Everyone We Know**
(1:30) *Act 1 and II, Lumiere*

◆ **Mr. and Mrs. Smith** (2:20) *Galaxy*.

◆ **Murderball** (1:26) *Four Star*.

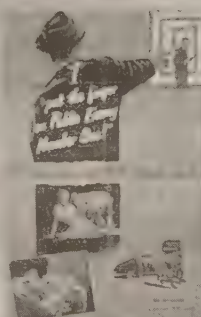
Must Love Dogs (1:28) *Kabuki*.

My Date with Drew (1:30) *1000 Van Ness*.

The Oil Factor: Behind the War on Terror It pains me to say it, but if you've attended a single movie at the Roxie Cinema over the past two years, you won't learn anything

Continued on page 82

GreenCine presents
FINGER MAN
BY HAROLD D. SCHUSTER



(1955.82 mm, 16 mm)

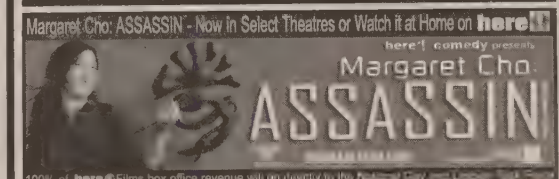
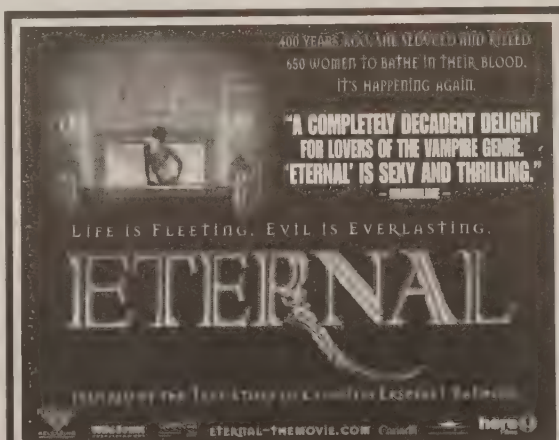
For folks that like their *noir* hardboiled, we've gladly tracked down this little-seen thriller. Director **Harold Schuster**, better-known for his TV work on *The Twilight Zone*, expertly guides this B-picture pitting government agents against a crime syndicate — undercover reformed hood Casey Martin (the under-rated **Frank Lovejoy**) versus his nemesis, the sadistic Lou Terpe (played to perfection by the exceptional **Timothy Carey**). Based on a story by **John Lardner**, brother of **Ring Lardner, Jr.**

— Jonathan Marlow

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new here. Moreover, recent Roxie fare, such as Adam Curtis's *The Power of Nightmares*, could give the makers behind *The Oil Factor* some much-needed lessons.

both in terms of organizing arguments and in terms of providing kinetic relief from talking-heads boredom. The jaw-droppingly evil and murderous greed of the officials we've put in office is on display, but very little of the info — aside from the United States' absolute disinter-

est in cleaning up Iraqi nuclear waste — is new. Directors Gerard Ungerman and Audrey Brody do succeed in capturing the awesome lying skills of a member of the Project for the New American Century, a fellow who thinks it's the most wonderful coincidence that we invaded a country with vast oil resources. Ultimately, I won't go as far as the *Village Voice* and claim *The Oil Factor* "gives muckraking journalism a bad name," but I will say it would have been a hell of a lot more lively if Mary Tyler Moore had joined Ed Asner in providing narration. (1:30) **Castro**. (Huston) **One Night in Mongkok** Fresh from playing at the San Francisco Asian Film Festival is this mostly unconventional cops-and-gangsters drama from director Derek Yee. On the night in question — Christmas Eve, as it turns out — the Hong Kong underworld is gripped by infighting, and a police informant squeals that an assassin, Lai Fu (Daniel Wu), has been hired to dispatch a key triad boss. Arguments, trigger-happy rookies, and world-weary moments of quiet reflection keep the cops busy, while Lai Fu — an unlikely proponent of Buddy Holly horn-rims — strikes up a friendship, somewhat reluctantly, with chatty hooker Dan (Cecilia Cheung). With one chase scene after another, *One Night in Mongkok* is fast paced and slick, heading toward the expected

blood-soaked conclusion. And since this is a Hong Kong movie, much of the action is propelled by endless cell phone calls — though in this case, the phones ring with an unusually high percentage of "Jingle Bells." (1:42) **Presidio**. (Eddy) **Pretty Persuasion** Fifteen-year-old Kimberly (Evan Rachel Wood) is arrogant, rude, and manipulative. But this being a "black comedy," magically no one seems to notice those qualities, enabling her to falsely accuse a teacher (Ron Livingston) of molestation, wrap a cynical TV reporter (Jane Krakowski) around her little finger (and other body parts), and destroy various other lives out of sheer spite. Comparisons to *Heathers*, my ass — this stab at "politically incorrect" (Kimberly is full of pithy comments about the handicapped, homo, and nonwhite) humor more closely recalls such inglorious prior "dark" high school "satires" as *Drop Dead Gorgeous* and *Jawbreaker*. *Pretty Persuasion* is smug, witless, too long, an embarrassment to its performers (James Woods really hits a low point here), and fully exploitative of the heroine's illaibit sexuality even as it decries her exploiting it herself. Worse still, it lacks even the courage of its own crassness. At the end, our poor little psychotic rich girl at last realizes the hollowness of her triumph — and the camera holds on her longer than it did on Garbo at the end of *Queen Christina*, as if

to say: Here is tragedy. Here is pathos. Here, America, is your wounded soul. Say, wanna buy a bridge? (1:44) **Opera Plaza, Shattuck**. (Harvey)

Red Eye The unfriendly skies get their due in *Red Eye*, a tense tale that enhances Carl Ellsworth's so-so script with skilled direction by veteran horror-helmer Wes Craven and strong performances by its leads, both rising stars who're already having a damn good summer: Rachel McAdams, from *Wedding Crashers*, and Cillian Murphy, from *Batman Begins*. Lisa (McAdams) hates to fly. But she's the top concierge at a fancy Miami hotel, and her crisis-management skills are sorely missed while she's attending Grandma's funeral in Texas. When her late-night flight is delayed, she meets the blue-eyed Jack (Murphy), who ends up sitting next to her on the plane — positioning that, we soon learn, is by no means coincidental. Craven, who sealed his name into legend with *A Nightmare on Elm Street* (and made Hollywood love him all over again with the gazillion-dollar *Scream* trilogy), is working in somewhat new territory here. Though Jack aspires to Freddy Krueger-esque cruelty, he's only human; *Red Eye* is a bare-bones thriller rooted firmly in reality. As one character observes, foreshadowing Lisa's fate as well as making a broader comment on current events: "Travel is war these days." (1:25) **Century Plaza, Century 20, Kabuki, 1000 Van Ness, Orinda, Shattuck**. (Eddy) **The Skeleton Key** Billed as a return to the great tradition of psychological thrillers, this fragrant pile of supernatural hokum is considerably less than all that. It's got a low body count and restrained direction by current horror standards, but the twist ending (which may not entirely surprise alert viewers) isn't necessarily worth so much poker-faced, kinda-silly buildup. Kate Hudson, of "Why is she a star again? Oh right, nepotism" fame, plays a young nurse who signs on as live-in caregiver to frail, mute John Hurt under the hawk eyes of his wife Gena Rowlands. Their quaintly decrepit baya manse comes complete with many creaking corridors, sudden power outages, a creepy "secret" attic chamber, and alleged haunting by two black servants who'd been lynched for practicing black magic. Pretty soon our heroine is unlocking the home's "mystery" while coming to suspect that the mister of the house is less invalid than drugged captive. The last time a buncha Yankees and Brits went Deep South to explore the hoodoo that yoo doo, in 1987's *Angel Heart*, the results were no more convincing, but way more luridly entertaining. Jury's still out on whether Hudson can carry a movie; Peter Sarsgaard (as her sort of love interest) is wasted, while by the end Rowlands's dignity has been sullied no less than it would have had she been asked to dance the lambada. Adequately directed by Iain Softley, *Skeleton Key* could be worse. But how low, it should be better. (1:44) **Century Plaza, Century 20, Kabuki, 1000 Van Ness**. (Harvey)

Sky High (1:38) **Century 20, Star Wars: Episode III — Revenge of the Sith** (2:19) **Galaxy**. A State of Mind If — like me — your impressions of North Korea are largely limited to Kim Jong Il's pompadour and a vague uneasiness about nukes in the so-called "secret state," *A State of Mind* is a real eye-opener. A British crew, led by director Daniel Gordon (who narrates), obtained unheard-of access while filming their documentary, which ostensibly follows two young girls as they train (and train, and train) for the Mass Games — an elaborate, rigorously synchronized extravaganza that the film calls "the largest choreographed spectacle in the world" (see also: *Team America: World Police*). The Mass Games are indeed amazing, but it's the day-to-day lives of the girls that'll really drop your jaw. Though the whole

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filmlistings

story of North Korea is most likely not represented (Gordon says his crew was not censored, but there's little footage outside the showcase city, Pyongyang), the country's belief structure is clearly communicated — metaphorically, through the massive for the good-of-the-group performance, and literally, out of everyone's mouths. Here, worshipping the Great Leader (Kim Il Sung) and the General (Kim Jung Il) comes second only to breathing; deep hearted of America runs a close third, (1:33) *Roxie*. (Eddy)

Supercross: The Movie (1:32) *1000 Van Ness*.

The Talent Given Us (1:37) *Smith Rafael*.

☛ **2046** Once upon a time in Wong Kar-wai-ville, at the end of a movie called *Day of Being Wild* — which would turn out to be the beginning of a now-completed trilogy of movies about loving and leaving and the lingering memory of Hong Kong circa 1962 — actor Tony Leung Chiu-wai suddenly appeared onscreen. The movie was almost over, but Leung — who was quite a well-known Hong Kong actor at the time

—had only just arrived. No one at the time could quite figure out where Leung's character, or indeed where *Days of Being Wild*'s writer and director, had come from. Nearly a decade later, Wong finally found himself in the mood to revisit the story. Leung (as a tabloid scribe named Chow) and Cheung (as a lonely wife named Su Li-zhen who lives next door) came back with him, as brokenhearted neighbors in a brokenhearted rhapsody called *In the Mood for Love*. Now, and possibly forever, they're back again, in what may well be Wong's magnum opus. In 2046, Chow's smoldering but unreturned love for Su escapes and expands across fragments of time and the excruciating beauty of wide-screen space and resolves, somewhere between a future-shock space opera and a curdled-memory remix of the far-too-recent past, into one of the greatest love stories the movies have ever known. (2:07) *Act I and II, Embarrasadero, Empire*, (Stephens)

Undiscovered If you're one of the eight people who kept down their last meal dur-

ing the Britney-licious *Crossroads*, then you're one of the 14 that might welcome this latest pop-star vehicle disguised as, okay, well, not really disguised as anything.

Ashlee Simpson's had fewer pictures taken of her butt in the last few months than her blond sister; nonetheless, she apparently has acting aspirations all her own. Simpson

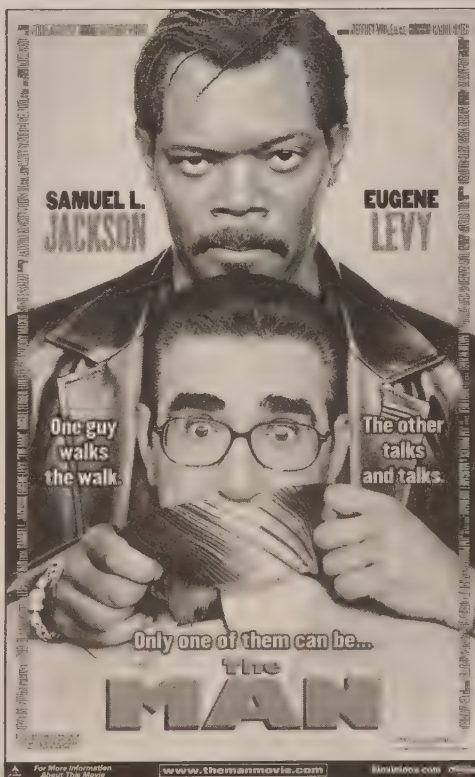
plays an actress who wants to be a singer (favorite song lyric from the movie: "It's smart in a stupid way") who befriends

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film listings

Ongoing

From page 83

sparkly-clean New York-to-LA transplant Brier (Pell James), a model who wants to be an actress. Luke Falcon (Steven Strait) is a ponytailed, brooding "songwriter" who just

can't crack the money-art binary, until he gets a brilliant idea: Take the money. Tucked deep inside all the teary plot machinations is another unlikely kernel of wisdom: Publicity blitzes, a superficial culture, and money-grubbing record companies are what make mediocre artists multimillion-

aire superstars — a shocking and appalling revelation. (1:32) *1000 Van Ness*. (Odes) *Unwanted Woman* Iranian filmmaker Tahmineh Milani has proven a fearlessly outspoken champion of women's rights, though her attempt to reach wide audiences in a popular style has also probably contributed to her being the least powerful or imaginative of the cineastes embraced by international audiences as the New Iranian Cinema. In her latest work, a feminist road picture of sorts, she's at her best and worst: politically unbowed but genre-bound. A school teacher and mother in her mid-30s suspects her shifty husband of an affair with a young widow he's planning to escort from Tehran to her native village (on the relatively innocent pretext of collecting some reward from her family). So, baby in tow, she comes along with them to keep an eye out. Of course, the sleazeball is having an affair, and doing little after a while to conceal it from our unjustly treated and long-suffering protagonist. When, therefore, she encounters a

fugitive (in fact a teacher like herself) who's just killed his wife and her lover, she sees in him a natural ally and maybe even a savior. Not a bad premise, but writer-director Milani saps much of its potential in a style drolly reminiscent of '70s TV dramas (even the car looks to be a '70s make) wedded to a didactic, often clumsy form of cinematic pluralism, in which characters might periodically break into debating the rights and perspectives of men and women, husbands and wives, or children and adults. (1:43) *Galaxy*. (Avila) *Valiant*. (1:16) *Century Plaza*, *Century 20*, *1000 Van Ness*.
 • *War of the Worlds* (1:57) *Century 20*, *1000 Van Ness*.
 • *Wedding Crashers* Frat Packers Owen Wilson and Vince Vaughn star as divorce mediators John and Jeremy, best buds who live for "wedding season": that magical time of year filled with free drinks and eager, easy female targets. Conflict arises when John begins to regret his sleazy, playboy ways — though he allows Jeremy to talk

him into crashing "the Kentucky Derby of weddings," a high-society affair where the father of the bride is US Treasury Secretary William Cleary (Christopher Walken). Further conflict presents itself when John falls for the maid of honor, Claire Cleary (Rachel McAdams) — and Jeremy becomes trapped by his all-too-successful wooing of Claire's nutty sister, bridesmaid Gloria (Isla Fisher). Like most romantic comedies, *Wedding Crashers* plot throws zero curveballs. However, it's got many more laughs than most (Vaughn, talking faster than a used-car salesman on speed, gets almost all of funniest lines), and winning performances by McAdams (sweet but soulful) and Fisher (adorably terrifying) help balance the film's sexist premise. (1:59) *Century Plaza*, *Century 20*, *Grand Lake*, *Kabuki*, *1000 Van Ness*, *Presidio*. (Eddy) *Wheel of Time* (1:20) *Smith Rafael*.
 • *The Wild Parrots of Telegraph Hill* (1:13) *Four Star*.

Rep picks

'*Bay Area Now 4*' Yerba Buena Center for the Arts film programmer Joel Shepard gave \$500 to four local filmmakers and told them to make a movie, any movie, in six months. (Admittedly, some of them applied the cash to projects already in the works, or added it to contributions from other funders.) The result, constituting the film-video component of the triennial Bay Area Now showcase, is — like that exhibit's latest edition — an interestingly mixed bag. Sam Green's *Lot 63*, *Grave C* is a terse, haunting black and white documentary about an infamous victim of 1960s violence who has nonetheless become utterly anonymous in his place of eternal rest. Also heavily into the whole death thing is Ellen Bruno's *Sky Burial*, a handsome travel document chronicling corpse-disposal rites at a Tibetan Monastery that are rather grisly in detail but quite serenely uplifting in subtext. Bill Daniel's *Mission Bay 2001* is a new experimental short that looks like found footage, its views of that ever-changing area streaked, stressed and tinted until they resemble something found in a forgotten time capsule. Last and not least, Caveh Zahedi's untitled short brings his usual cute, self-aware angst to bear on the fact that he doesn't know what movie he's going to make, and when he's forced to make one anyway, it sucks. "To have come up with nothing very interesting is sort of liberating in a way," he confides. Sez you, bud, sez you. Yerba Buena Center for the Arts. (Harvey)

• *The President's Analyst* This too-seldom-revived genius satire, one of the greatest comedies from (and about) the 1960s, provides a fitting end to the PFA's "For Your Eyes Only" retrospective of Cold War-themed films. James Coburn stars as the titular elite, sounding board for the private neuroses of our chief executive, a man on top of the world and his profession. Until, unfortunately, he realizes he knows too much — even muttering in his sleep may violate the National Security Act — and begins to suspect he's on a CIA hit list. Paranoia will destroy, but in this case an actual bullet might do the trick first. Careening, extremely groovy (and faux-so), deadpan and lunatic, *The President's Analyst* is at once a distillation of its pop-cultural moment (as well as a chilling anticipation of the coming-up-next Nixon era) and a near-perfect, semisurreal, classically farcical joy that's aged no worse than *Duck Soup*. Incredibly, writer-director Theodore J.

Flicker only made one more feature note (1970's badly underrated *Three in the Cellar*, and good luck finding that anywhere), otherwise retreating to the nice-but-no-cigar television work he'd come from. For the 104 minutes of *The President's Analyst*, at least, the dude was on fire. (1:44) PFA. (Harvey) ♦

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Strike anywhere: Celebrate Labor Day at the Palace of Fine Arts with Haskell Wexler's *From Wharf Rats to Lords of the Docks*, a filmed performance of Ian Ruskin's solo play about union organizer Harry Bridges (pictured).

Schedules are for **Wed/31 through Tues/6** except where noted. Double features are marked with a *. Director and year are given when available. All times are p.m. unless otherwise specified.

ARAB CULTURAL CENTER 2 Jaza St, SF; (415) 664-2200, outreach@arabculturalcenter.org. \$5-10. Good-bye Hungaria (Nealon) *Fri, 7:30*.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; (415) 824-3890, www.atasite.org. \$5. Other Cinema: "The Yes Men," "Copyright Criminals," and "Subvertizers," films about culture jamming and media pranks *at, 8*.

CANNERY Del Monte Square, 2801 Leavenworth, SF; www.delmontesquare.com. Free. Monsieur Hulot's Holiday (Tati, 1953) *Sun, 8*.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5.50-8.50. The Oil Factor: Behind the War on Terror (Ungerman and Brohy, 2004) *Wed-Sun, 7:15 (also Wed, Sat-Sun, 1, 3, 5)*. "Cold War Series": Fail-Safe (Lumet, 1964) *Mon, 2:15, 7*; On the Beach (Kramer, 1959) *Mon, 4:20, 9:05*; The Bedford Incident (Harris, 1965) *Tues, 7*; Ice Station Zebra (Sturges, 1968) *Tues, 9*.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilim.org. \$5.50-9. March of the Penguins (Jacquet, 2005) *call for times*. Wheel of Time (Herzog, 2003) *call for times*. Intimate Stories (Sorin, 2003) *call for times*. The Talent Given Us (Wagner, 2005) *call for times*.

"Smart Alex: The Wild and Witty Films of Alex de la Iglesia," Day of the Beast (1995) *Wed, 7*. Balzac and the Little Chinese Seamstress (Dai, 2003) *Aug 31-Sept 8, call for times*.

CINEMA HEAVEN ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American and foreign films (from 1932 to '85) *Thurs, 7*; e-mail for film title and to RSVP.

'FILM NIGHT IN THE PARK' Creek Park, 400 block of Sir Francis Drake Blvd, San Anselmo; (415) 453-4333, www.filmnight.org. \$3-5 donation. Riding Giants (Peralta, 2004) *Fri, 8*. The Sound of Music (Wise, 1965) *Sat, 8*. Shadow of a Doubt (Hitchcock, 1943) *Sun, 8*.

FRUITVALE VILLAGE Corner of 34th Ave and E 12th St (adjacent to Fruitvale BART station), Oakland; (510) 535-6926. Free. "Fruitvale Outdoor Cinema": Spider-Man 2 (Raimi, 2004) *Fri, 8*. Film shown in English with Spanish subtitles.

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, info@oddballfilm.com (RSVP requested). \$10. "Smut Shop Cinema:

The Subject Is Sex," short films *Fri, 8*.

PALACE OF FINE ARTS THEATRE 3301 Lyon, SF; (415) 392-4400 (VIP reception info, 415-971-7291). \$10 (\$100 includes reception).

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Eyes Only": The President's Analyst (Flicker, 1967) *Wed, 7:30*. "Films from along the Silk Road: Central Asian Cinema": The Last Stop (Aprimov, 1989) *Thurs, 5:30 (free screening)*; The Fierce One (Okeev, 1973) *Thurs, 7:30*; Without Fear (Khamraev, 1972) *Fri, 7:30*; The Daughter-in-Law (Narliev, 1972) *Fri, 9:25*. "A Theater Near You": Pickpocket (Bresson, 1959) *Sat, 7 and Sun, 7:30*; Confidential Report (Mr. Arkadin) *Sat, 8:35 and Sun, 5:30*. "Margaret Tait: Subjects and Sequences": "Film Poems" (1951-74) *Tues, 7:30*.

RED VIC 1727 Haight, SF; (415) 668-3994. \$4-7. Mysterious Skin (Araki, 2004) *Wed-Thurs, 7:15, 9:35 (also Wed, 2)*. Lords of Dogtown (Hardwick, 2005) *Fri-Mon, 7:15, 9:30 (also Sat-Sun, 2, 4:15)*. Howl's Moving Castle (Miyazaki, 2005) *Sept 6-8, 7:30 (also Sept 7, 2, 4:30)*.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. \$4-10. 11:14 (Marcks) *Wed-Thurs, 6, 8, 10*. A State of Mind (Gordon, 2004) *Wed-Thurs, 6, 8, 9:45*. Margaret Cho: Assassin (Assmussen, 2005) *Sept 2-8, call for times*. Winter Soldier (Winterfilm Collective, 1972) *Sept 2-8, call for times*.

SAN FRANCISCO MUSEUM OF MODERN ART Koret Center Lecture Room, 151 Third St, SF; (415) 538-2693, www.sfmoma.org. Free with museum admission (\$6-10). Richard Tuttle: Never Not an Artist (Maybach, 2005) *Daily (except Wed), 1 (also Thurs, 7), through Oct 16*. The Best or Nothing (Films for the Humanities) *Thurs/1-Mon/5, 11am*. Art 21: Structures (2005) *Sept 1-23: daily (except Wed), 3*.

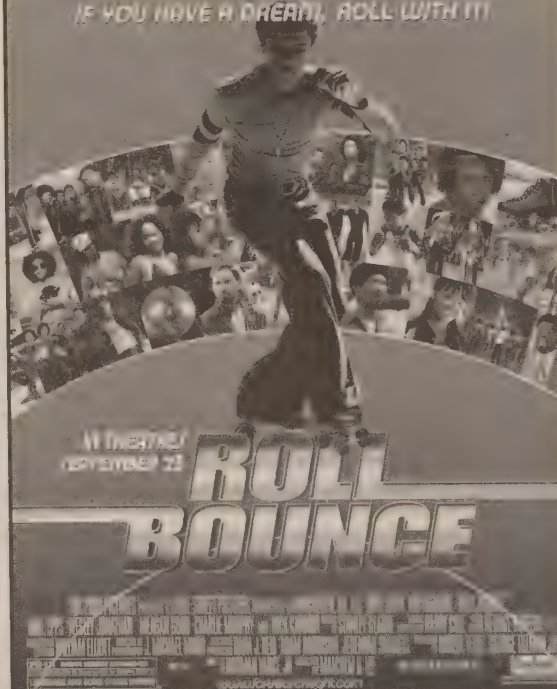
SAN FRANCISCO PUBLIC LIBRARY 100 Larkin, SF; (415) 557-4461. Free. "Opening Pandora's Box: 60 Years of the Bomb"; The Day after Trinity (1980) *Thurs, noon*. Large-screen video presentation.

WHEELER HALL UC Berkeley, Berk; (510) 325-6502, www.norcalmtb.org. \$10 (benefits NorCal High School Mountain Bike League). Pro *Sat, 7*.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$5-8. "Bay Area Now 4": Commissioned short films by Caveh Zahedi, Ellen Bruno, Sam Green, and Bill Daniel *daily (except Mon)*, 3, 3:30, 4, 4:30. Through Sept 25. ♦

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film movie clock

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San Francisco

BALBOA 38th Ave/Balboa. 221-8184. www.balboamovies.com. Balzac and the Little Chinese Seamstress (starts Wed) 12:15, 2:30, 4:45, 7:10, 9:15. Intimate Stories Wed-Thurs, 1, 3, 5, 7, 9. The Ninth Day (starts Fri) 12:40, 2:45, 4:50, 7, 9:05.

BRIDGE Geary/Blake. 267-4893. 777-FILM. #025. The Aristocrats 5:15, 7:30, 9:45 (also Wed-Mon, 1, 3:10).

CENTURY PLAZA P South San Francisco. Noor off El Camino. (650) 742-9200. The Brothers Grimm, The Cave, The 40-Year-Old Virgin, Four Brothers, March of the Penguins, Red Eye, The Skeleton Key, Supercross: The Movie (Wed-Thurs), The Transporter 2 (starts Fri), Underclassman (starts Fri), Undiscovered (Wed-Thurs), Valiant, Wedding Crashers.

CENTURY 20 Junipero Serra at John Daly Blvd. Daly City. (650) 994-7469. Batman Begins (Wed-Thurs), Broken Flowers (Wed-Thurs), The Brothers Grimm, The Cave, Charlie and the Chocolate Factory, The Constant Gardener (starts Wed), Deuce Bigalow: European Gigolo, The Dukes of Hazzard (Wed-Thurs), The 40-Year-Old Virgin, Four Brothers, The Great Raid, March of the Penguins, Matando Cabos (Wed-Thurs), Red Eye, The Skeleton Key, Sky High, A Sound of Thunder (starts Fri), Supercross: The Movie, The Transporter 2 (starts Fri), Underclassman (starts Fri), Undiscovered (Wed-Thurs), Valiant, War of the Worlds, Wedding Crashers.

CLAY Fillmore/Clay. 267-4893. 777-FILM. #096. March of the Penguins 4:30, 7, 9:15 (also Wed-Mon, 2:15; Fri-Mon, noon).

EMBARCADERO CENTER CINEMA & P I Embarcadero Center, promenade level. 267-4893. 777-FILM. #154. Broken Flowers. noon, 1:15, 2:30, 5, 7:30, 10 (also Wed-Thurs, 3:45, 6:30, 9). Grizzly Man 12:10, 2:40, 5:10, 7:40, 10:10. Junebug 1:30, 4:15, 7:10, 9:40. Tony Takitani (starts Fri) 12:20, 2:20, 4:40, 7:20, 9:30. 2046 1, 4, 7, 9:50.

EMPIRE P West Portal/Vicente. 661-2539. Broken Flowers, Grizzly Man (Wed-Thurs), March of the Penguins, 2040 (starts Fri).

FOUR STAR Clement/23rd Ave. 666-3488. Asylum Fri-Thurs, 3:20, 7:10. Hustle and Flow Wed-Thurs, 1, 5:05, 7:25. Mad Hot Ballroom 3:15, 7:05. Murderball Fri-Tues, 1:35, 5:25.

9:15. Rize Wed-Thurs, 3:20, 9:40. The Wild Parrots of Telegraph Hill 1:30, 5:20, 9:10.

GALAXY & P Sutter/Van Ness. 474-8700. Call for Fri-Tues shows and times. The Constant Gardener (starts Wed) 1, 4, 7, 10. Crash Wed-Thurs, 1:05, 3:50, 7:15, 9:45. The Great Raid Wed-Thurs, 1, 7. Mr. and Mrs. Smith Wed-Thurs, 4, 9:50. Star Wars Episode III Wed-Thurs, 12:45, 3:45, 7:05, 9:55. The Unwanted Woman Wed-Thurs, 1, 4, 7, 9:30.

KABUKI 8 & P Post/Fillmore. 931-9800. Call for times. The Brothers Grimm (starts Fri), Charlie and the Chocolate Factory, Deuce Bigalow: European Gigolo (Wed-Thurs), The 40-Year-Old Virgin, Four Brothers, Must Love Dogs, Red Eye, The Skeleton Key, Wedding Crashers.

LUMIERE & P California/Polk. 267-4893. 777-FILM. #097. Elevator to the Gallows 5, 7:30, 9:45 (also Fri-Mon, 2:30). Me and You and Everyone We Know 4:45, 7:15, 9:35 (also Fri-Mon, 2:15). Pretty Persuasion Wed-Thurs, 4:30, 7, 9:25. Red Paradise (starts Fri) 4:30, 7, 9:25 (also Fri-Mon, 2).

METREON & Fourth St/Mission. 1-800-FAN-DANGO #705. Call for shows and times.

METRO Union/Webster. 931-1685. Call for Fri-Tues shows and times. The 40-Year-Old Virgin Wed-Thurs, 1:30, 4:15, 7, 9:45.

1000 VAN NESS & P 1000 Van Ness. 931-9800. Call for times. The Brothers Grimm (starts Fri), The Cave (starts Fri), Charlie and the Chocolate Factory, Deuce Bigalow: European Gigolo, The Dukes of Hazzard (Wed-Thurs), The Fantastic Four, The 40-Year-Old Virgin, Four Brothers, The Great Raid (Wed-Thurs), Hustle and Flow, Must Love Dogs (Wed-Thurs), My Date With Drew, Red Eye, The Skeleton Key, Supercross: The Movie, Undiscovered (starts Fri), Valiant, War of the Worlds, Wedding Crashers.

OPERA PLAZA & P Van Ness/Golden Gate. 267-4893. 777-FILM. #028. Asylum Wed-Thurs, 2:30, 4:45, 7:15, 9:30; Fri-Tues, 2:30, 5, 7:30, 9:50. The Keeper: The Legend of Omar Khayyam Wed-Thurs, 2, 4:30, 7, 9:20; Fri-Tues, 2:15, 4:45, 7:15, 9:40. Mad Hot Ballroom 4:15, 6:45, 9:20 (also Fri-Tues, 1:45). Pretty Persuasion Fri-Tues, 2, 4:30, 7, 9:30. The Talent Given Us Wed-Thurs, 1:45, 4:15, 6:45, 9:10. Sympathy for Mr. Vengeance Wed-Thurs, 2:15, 5:15, 8:15.

PRESIDIO & P 2340 Chestnut. 776-2388. The Brothers Grimm Wed-Thurs 1:30, 4:20, 7:20, 9:45; Fri-Tues, 1:10, 4, 6:50, 9:20. The Great Raid Wed-Thurs, 4, 9:20. Murderball Wed-Thurs, 1, 3, 5, 6:50, 9. Must Love Dogs Wed-Thurs, 1:10, 7. One Night in Mongkok 1:20, 4:10, 7:10, 9:30 (Fri-Tues, 9:35). Red Eye Fri-Tues, 1, 3, 5, 7, 9. Wedding Crashers Fri-Tues, 1:30, 4:20, 7:20, 9:45.

STONETOWN & P 19th Ave/Winston. 221-

8182. Call for Fri-Tues shows and times. Junebug Wed-Thurs, 1:30, 4, 7, 9:30. Mad Hot Ballroom Wed-Thurs, 1:15, 3:30, 7:15, 9:30.

VOGUE P Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. The Constant Gardener (starts Wed) 1:15, 4, 7, 9:50.

Oakland

GRAND LAKE & P 3200 Grand, Oakl. (510) 452-3556. The Aristocrats Wed-Thurs, noon, 2:30, 5, 7:30, 9:30; Fri-Tues, 1:15, 3:15, 5:30, 7:30, 9:45. The Brothers Grimm Wed-Thurs, 12:45, 3:45, 7, 9:45; Fri-Tues, 12:45, 3:45, 7:15, 9:30. Charlie and the Chocolate Factory Wed-Thurs, 11:40a, 2, 4:15, 6:45; Fri-Tues, noon, The Constant Gardener (starts Wed) 1, 4, 7, 9:40. Deuce Bigalow: European Gigolo Wed-Thurs, 9:15. Wedding Crashers Wed-Thurs, 11:45a, 2:15, 4:45, 7:15, 10; Fri-Tues, 2:30, 5, 7:35, 10.

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakl. (510) 433-1320. Call for Fri-Tues shows and times. The Brothers Grimm Wed-Thurs, 11:35a, 2:20, 5:05, 7:50, 10:35. The Cave Wed-Thurs, 12:30, 3, 5:30, 8, 10:25. Charlie and the Chocolate Factory Wed-Thurs, 1:20, 4:15, 7:05, 9:50. Deuce Bigalow: European Gigolo Fri-Tues, 12:15, 2:30, 5:10, 7:25. The 40-Year-Old Virgin Wed-Thurs, 11:30a, 2:10, 4:50, 7:20, 10:10. Four Brothers Wed-Thurs, 11:45a, 2:25, 5:05, 7:45, 10:25. Red Eye Wed-Thurs, noon, 2:15, 4:40, 7:50, 10:05. Skeleton Key Wed-Thurs, 11:30a, 2:05, 4:40, 7:15, 9:50. Supercross Wed-Thurs, 9:30. Valiant Wed-Thurs, 1:05, 3:10, 5:15, 7:20, 9:20.

PARKWAY 1834 Park, Oakl. (510) 814-2400. Call for Wed-Thurs shows and times. Best in Show Fri, 9:15; Sat-Sun, 9 Mon, 7 (also Sat, 3). Crash Fri-Tues, 9:45. Happy Endings Fri-Mon, Tues, 7 (also Sat, 3:30). Murderball Fri-Mon, Tues, 6:30; Sat-Sun, 6. Murder by Death Mon, 9:15. St-Guerki, Queen Mother Sun, 3. Transitions Tues, 9:15.

PIEDMONT P Piedmont/41st St, Oakl. (510) 843-3456. 777-FILM. #020. Broken Flowers Wed-Thurs, 1:30, 2:10, 4, 4:35, 7, 7:15, 9:25, 9:45; Fri-Tues, 4, 5, 7, 8, 9:25 (also Fri-Mon, 1:15, 2:15). March of the Penguins Wed-Thurs, 2:45, 5, 7:30, 9:35; Fri-Tues, 4:45, 7:15, 9:15 (also Fri-Mon, 12:45, 2:45).

Berkeley area

ACT I AND II P Center/Shattuck, Berk. (510) 843-3456. 777-FILM. #012. Sympathy for Mr. Vengeance Wed-Thurs, 8. Reel Paradise (starts Fri) 7, 9:40 (also Sat-Mon, 1:30, 4:15). 2046 6:45, 9:30 (also Sat-Mon, 1:15, 4).

ALBANY & P 1115 Solano, Albany. (510) 843-3456. 777-FILM. #013. Junebug 4:25, 7, 9:25 (also Fri-Mon, 2). March of the Penguins 4:40, 6:45, 8:45 (also Fri-Mon, 12:30, 2:30).

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA P Kirtledge/Shattuck, Berk. (510) 843-3456. 777-FILM. #015. The Aristocrats 5:15, 7:30, 9:45 (also Fri-Mon, 1, 3:05). Elevator to the Gallows 4:15, 7:15, 9:30 (also Fri-Mon, 1:30). Me and You and Everyone We Know 4:45, 7, 9:20 (also Fri-Mon, 1:45).

ELMWOOD 2966 College, Berk. (510) 649-0530. Call for Wed-Thurs shows and times. Charlie and the Chocolate Factory Fri-Tues, 5:15, 9:05 (also Sat-Sun, 1:20). Cinderella Man Fri-Tues, 5:55, 8:45 (also Sat-Sun, 3:10). Ladies in Lavender Fri-Tues, 7 (also Sat-Sun, 3). Murderball Fri-Tues, 5:10, 9:10 (also Sat-Sun, 3:10). The Wild Parrots of Telegraph Hill Fri-Tues, 7:25 (also Sat-Sun, 3:30).

EMERY BAY & P 6330 Christie, Emeryville. (510) 420-0107. Call for Fri-Tues shows and times. The Aristocrats Wed-Thurs, 12:30, 2:45, 5:10, 7:30, 10:15. The Cave Wed-Thurs, 12:30, 3, 5:30, 7:50, 10:20. The 40-Year-Old Virgin Wed-Thurs, 11:50a, 2, 2:40, 5:20, 7, 8, 10:40. March of the Penguins Wed-Thurs, 12:15, 2:10, 4:15, 7:10, 9:20. Red Eye Wed-Thurs, noon, 1, 3:20, 4:40, 5:30, 7:45, 9:45, 10:30. Sky High Wed-Thurs, 11:45a, 2, 4:45, 6:20, 8:10, 9:30. Undiscovered Wed-Thurs, 12:10, 2:50, 5, 7:30, 10.



Popcorn and coconuts: The Pierson family seeks paradise by the projection-booth lights in Steve James's new documentary.

'Reel Paradise'

The life cinematic

Strange things transpire when creative people get bored. Case in point is the new doc by Steve James that accounts for a year in the life of independent movie producer John Pierson and his family on the island of Taveuni, Fiji. Pierson, who briefly came out from behind the scenes in 1996 when his indie manifesto, *Spike, Mike, Slackers and Dykes*, was published, has been below the radar except to those who may have caught the IFC show *Split Screen*—created by Pierson and wife Janet. Production of that show took the Piersons to Taveuni, where they were enchanted by the island's old movie house, the 180 Meridian Cinema, and the locals' exotic approach to film consumption. Pierson decided to move the family (which also includes Georgia and Wyatt, then 16 and 13, respectively) to the island and show free movies to the Fijians while "blowing up" his teenagers' world in the process. The real drama centers on the Piersons' experiences living as foreigners, coping with the cultural differences separating their lives from the locals', resulting in theft and contention with those who doubt the purity of the Americans' charitable motives (the most notable criticism comes from the Catholic church, which knows a thing or two about questionable missionary pursuits). James has explored the theme of transcending social divisions before, very directly in 2002's *Stevie*, but *Reel Paradise* is less heady in that respect, achieving most of its emotional resonance in the crises of parenting a rebellious teenage daughter with cameras rolling. The exploration of what US movies to screen also gets at an interesting debate, with Pierson admittedly distancing himself from his other life in the States. The intensity of his desire to bring *Jackass* to the theater provides one such example. But the Fijians seemed to get a kick out of it, which is pretty much all Pierson is hoping for. (Rachel Odes)

12:10, 2:50, 5, 7:30, 10. Valiant Wed-Thurs, 12:20, 2:30, 4:30, 7:20, 9:15. Wedding Crashers Wed-Thurs, 11:45a, 2:20, 5, 7:40, 10:20.

OAKS & P 1875 Solano, Berk. (510) 526-1836. The Brothers Grimm Wed-Thurs, 1, 3:50, 6:40, 9:30; Fri-Mon, 3:45, 6:30, 9:15; Tues, 2, 4:45, 7:30. Crash Wed-Thurs, 4:20, 9:15. Murderball Wed-Thurs, 1:30, 7. The Ninth Day (starts Fri) Fri-Mon, 1:15, 4, 6:45, 9; Tues, 2:15, 5, 7:15.

ORINDA & P 4 Orinda Theater Square, Orinda. (510) 254-9060. Broken Flowers 7:15, 9:30 (also Fri-Mon, 2, 4:30). The Constant Gardener (starts Wed) 7, 9:40 (also Fri-Mon, 1, 4). Red Eye 7:30, 9:20 (also Fri-Mon, 1:30, 3:30, 5:30). Wedding Crashers Wed-Thurs, 6:30, 9.

SHATTUCK CINEMAS & P 2230 Shattuck, Berk. (510) 843-3456. 777-FILM. #024. Asylum Wed-Thurs, 4:10, 9:35. Balzac and the Little Chinese Seamstress (starts Wed) 1:35, 4:20, 7:20, 9:50; Fri-Tues, 2, 4:30, 7:10, 9:40. Broken Flowers 2:10, 4:40, 7:15, 9:40; Fri-Tues, 9:45. Charlie and the Chocolate Factory Wed-Thurs, 1:45, 6:50. Grizzly Man Wed-Thurs, 2, 4:30, 7, 9:30; Fri-Tues, 2, 4:30, 7:10, 9:20. Howls Moving Castle (dubbed) Wed-

Thurs, 1:15, 4, 6:45; Fri-Tues, 1:20, 4:15. Howls Moving Castle (subtitled) Wed-Thurs, 9:20. The Keeper: The Legend of Omar Khayyam Wed-Thurs, 12:10, 2:25, 4:45, 7:05, 9:15; Fri-Tues, 1:45, 4:05, 6:40, 9:10. Mad Hot Ballroom Wed-Thurs, 1:30, 4:15, 6:55, 9:25; Fri-Tues, 1:25, 4:25, 6:55, 9:25. Memory of a Killer (starts Fri) 1:30, 4:10, 6:50, 9:30. Pretty Persuasion Wed-Thurs, noon, 2:30, 5, 7:30, 10; Fri-Tues, 7:05, 9:50. Red Eye Wed-Thurs, 12:45, 3, 5:15, 7:35, 9:45; Fri-Tues, 2:15, 4:45, 7:30. A Sound of Thunder (starts Fri) 1:40, 4, 6:45, 9:15. Tony Takitani (starts Fri) 1:15, 3:15, 5:15, 7:20, 9:20. Valiant Wed-Thurs, 12:15, 2:20, 4:50, 7:10, 9:10.

UA BERKELEY P 2274 Shattuck, Berk. (510) 843-1487. Call for Fri-Tues shows and times. The Cave Wed-Thurs, 12:40, 3, 5:10, 7:30, 10:10. The Dukes of Hazzard Wed-Thurs, 2, 4:30, 7. The 40-Year-Old Virgin Wed-Thurs, 11:50a, 2:40, 5:20, 8, 10:40. Four Brothers noon, 2:30, 5, 7:45, 10:20. The Skeleton Key 11:55a, 2:40, 4:50, 7:20, 10. Supercross Wed-Thurs, 9:50. Undiscovered Wed-Thurs, noon, 2:10, 4:40, 7:10, 10. Wedding Crashers Wed-Thurs, 12:45, 3:30, 5:10, 7:40, 10:30.

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being there *by josh marcus*

Whitney's back door

If I were to compare the experience of hiking up Mt. Whitney, the highest mountain in the continental United States, to traversing the Bay Bridge during Friday rush hour with an overturned tractor-trailer in the right-hand lane, you'd think I was crazy. Yet the fact is, both experiences are grueling, tedious, likely to make you sick, and lacking in much wilderness appeal.

Whereas motorists can wait for the bridge traffic to subside, would-be Whitney hikers have to apply for a permit months in advance through a lottery system. Some wait years to ascend the summit. And of those who go, many hike the 22 miles (and 6,000 feet of elevation gain) round trip in one day, preferring the risk of altitude sickness and physical exhaustion to dealing with the throngs along the trail and in the campsites.

Don't be discouraged, though. As two friends of mine (who'd never been on an overnight hike) and I recently discovered, an alternative, four-day route allows you to avoid driving in permit bureaucracy and reach the peak via a winding trail through spectacular and rugged wilderness, virtually alone.

We spent our first night in Onion Valley, a mile above Independence, the closest town. Though

steep and windy, the road up is well paved and offers a fascinating transition from the Owens Valley desert to the precipitous flank of the eastern Sierra. Despite being above 9,000 feet, occasional sagebrush, which feeds the pronghorn antelope, mixes in with the pine trees, which cool and protect the black bears.

The initial climb the next day through manzanita slopes quickly drenched us with sweat. Soon, though, the trail gradient lessened, and we followed wildflower-lined Independence Creek up to its sources, a series of pristine lakes. After that, the landscape transformed into a moonscape of rock, snow, and ice. At nearly 12,000 feet, with spectacular views of the Owens Valley and High Sierra, Kearsarge Pass is the lowest part of the Sierra crest in the area. That and its gentle grade made it a trading route for the Monarche and Paiute hundreds of years ago.

We descended to the Kearsarge Lakes and Pinnacles, met the John Muir and Pacific Crest Trail, and by evening were in Vidette Meadow, along Bubbs Creek. Our dinner consisted of rice and beans mixed with mosquito carcasses, and we slept (rather unsuccessfully) on a tarp to the tune of bzzz

in our ears as our flesh was picked at through our clothes. (Recommendation: Camp above the meadow, where nighttime temperatures are cooler and there's less standing water.)

Early the next morning we began the long, gradual, enticing climb to Forester Pass—a border between two national parks, Sequoia and Kings Canyon, that provides an expansive vista of some of the country's most rugged land. Only near the top did it steepen and fill with snow fields. I managed in sandals, but I certainly wouldn't advise it.

The next 12 miles alternated between treeless, panoramic ridges and high alpine forest. To the east were the highest mountains in the lower 48; to the west, Kern Canyon, one of the deepest in the United States. The mosquitoes were less abundant and the daytime temperatures perfect for hiking.

The John Muir Trail separates from the Pacific Crest Trail here, and we followed the former east toward Sierra Crest. Near the treeline the Whitney massif uncloaked itself, rearing its impressive and daunting face. We camped above Guitar Lake among rocks, grasses, marmots, and melting snow. Soon after the sun retreated, the full

Trip planner

The hike is about 47 miles and can be done in four days. At least one person in the group should have significant backpacking experience; everyone should be reasonably fit. I used Tom Harrison's "Mt. Whitney High Country" map as my primary guide.

September is a perfect time to go, as the days tend to be clear and crisp, and the unusually deep snowpack this year will have had more time to melt. For more information go to the Inyo National Forest site at www.fs.fed.us/r5/inyo/about/index.shtml.

moon appeared above Whitney, absorbing nearly all of the sunlight and exposing, in the absence of clouds, wind, or trees, the dynamic play of light and shadow.

The next morning, too cold to wait for my friends to pack, I climbed the switchback alone. At Trail Crest a marmot was going through some hikers' bags, a sign I'd now joined the Whitney highway. My friends arrived, and we began the two-and-a-half-mile jaunt along the crest to the top.

I won't describe the peak, nor the rest of the hike down to the Whitney Portal. It's been done often, and you're better off experiencing it yourself. I will predict, though, that you'll be thrilled you also experienced the trail less traveled. ❖

Josh Marcus (jdmarcus@gmail.com) writes about sustainable development, culture, and travel.

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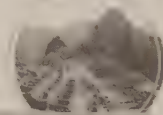
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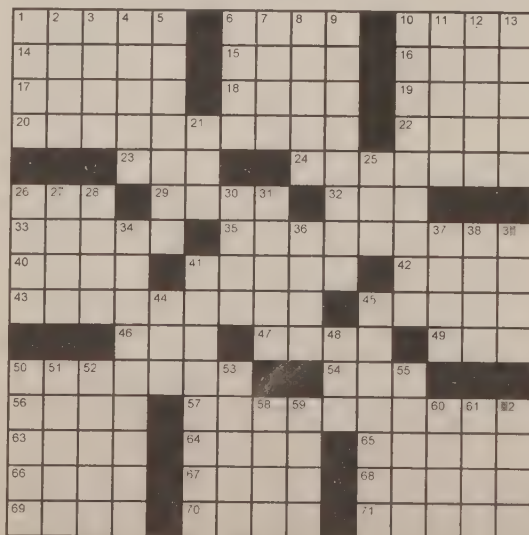
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Across

1. Certain to receive
6. Con game
10. Lose on purpose
14. "Letters to a Young Poet" poet
15. Dean scream state
16. ___ time flat
17. Heat big man
18. Inventor of a sort
19. It's up in the Mission
20. "Fuhgeddaboutit"?
22. "___ dat!"
23. H.S. hurdle
24. Noted ukelelist
26. Marshall, e.g.
29. Word said while shaking
32. Address a fracture
33. Super Mario aids
35. Ambitious course
40. Greasing choice
41. Passes on truth
42. Slurpee competitor
43. Modern discussion forum
45. Water or rust
46. Wanted-poster letters
47. Graceland middle name
49. Opium room
50. Letter-writing, some would say
54. Tap a butt
56. Not fooled by
57. Only an old-fashioned transmission?
63. Green and black, for two
64. ___ Eduard Leopold von Bismarck-Schonhausen

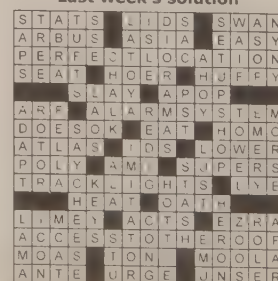
65. Martini dirtier
66. It's a long story
67. Get better
68. Dough state
69. Visa alternative, briefly
70. Neptunes side-project
71. Phil Collins, in "A Hard Day's Night"

Down

1. Hot brand creator
2. Half a course
3. Took to the sky
4. Permits
5. Prepares for another round
6. Like some boxers
7. Invent, as a word
8. Hold out for
9. Some on the left
10. Soiled cereal?
11. Like helium
12. The blahs
13. Freud's "___ and Taboo"
21. Way to go: abbr.
25. Profit
26. Dubya, in 1972
27. Landlocked North African nation
28. Dubya, in 2005
30. In the distance
31. Incipient bug
34. Idaho jazzman's horn?
36. Clairvoyant
37. Trip agent?
38. Relinquish

39. Sharp
41. Termination letter
44. Jamaican genre
45. Like lighthouses
48. Granola grain
50. Many, slangily
51. Late bedtime
52. Play ground?
53. Apprentice
55. DNA structure
58. The sun, for one
59. Tattled
60. It's made for fighting
61. State firmly
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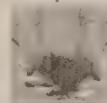
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Aug 31- 8th Annual One Night Stand

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Sept 10- Live from the Freight & Salvage Coffee House

1111 Addison Street in Berkeley:
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Thru Oct. 29- What Mama Said About "Down There"

Sia Anna stars in her funny, playful and wise one-woman show. Largely hilarious, a bit provocative, with a bit of gentle insight, Sia Anna utilizes the art of playful story, telling to spotlight sexual politics, social codes, and hidden issues at the root of what's "down there." By initiating dialogues and diffusing tension with humor, the play hopes to serve as a bridge to frank discussions of sexuality and more honest communication between mothers and daughters, Thursdays, Fridays and Saturdays at 8pm.
Thru October 29 @ Our Little Theater, 287 Ellis St at Mason
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Thru Sept 4- El Tecolote's 35th Anniversary Celebration

Since its beginning, El Tecolote has been committed to a bilingual format in order to serve the broadest sector of the Latino community. Today, it is an integral part of San Francisco's largely Latino Mission district, publishing completely bilingual, as a 16-page newspaper with a press run of 10,000. The Celebration features a month of activities that highlights the important role of the newspaper in documenting the community's history.
Thru September 4 @ various San Francisco venues
ELTECOLOTE.ORG

Thru Sept. 5- 46th Season of San Francisco Mime Troupe in the Park

The San Francisco Mime Troupe does not do pantomime. We mean 'mime' in the ancient sense: to mimic. We are satirists, seeking to make you laugh at the absurdities of contemporary life and at the same time, see their causes. We've done shows about most of the burning issues of our time, generally shows that debunked the official story. We perform everywhere from public parks to palaces of culture, aiming to reach the broadest possible audience.
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www.theisters.org

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287467-00 The following person is doing business as CAFE ARGUOLO, 2832 Union Street, San Francisco, CA 94110; Martha Arguello, 1160 Hampshire Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/14/00. Signed Martha Arguello. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kenton Owyang on August 4, 2005. August 10, 17, 24, 31, 2005. L#394502

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287297-00 The following person is doing business as PACIFIC CORPORATE FILINGS, 55 Rodgers St., San Francisco, CA 94103; Pacific Corporate Filings, Inc. (A California Corporation), 55 Rodgers St., San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 9/29/04. Signed Bonnie D'Amico, President, Pacific Corporate Filings, Inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 28, 2005. August 10, 17, 24, 31, 2005. L#394503

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287290-00 The following person is doing business as OLIVE TREE, 1801 Gough St. #205, San Francisco, CA 94109; Heidi Oliveira, 1801 Gough St. #205, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/05. Signed Heidi Oliveira. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on July 28, 2005. August 10, 17, 24, 31, 2005. L#394504

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287161-00 The following person is doing business as 1) EARS WITH GEARS 2) CRYSTAL AND THE WOLVES, 1418 Striped Bass Street Apt. E, San Francisco, CA 94130; Crystal Eastman, 1418 Striped Bass Street Apt. E, San Francisco, CA 94130; Philippe DeAngelis, 1418 Striped Bass Street Apt. E, San Francisco, CA 94130. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 7/22/2005. Signed Crystal Eastman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong on July 22, 2005. August 10, 17, 24, 31, 2005. L#394505

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287588-00 The following person is doing business as RAINBOW BAIL BONDS, 869 Bryant, San Francisco, CA 94103; Barbara Jean Barriar, 869 Bryant, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/01/2005. Signed Barbara Barriar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kenton Owyang on August 09, 2005. August 17, 24, 31, 2005. L#394506

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287597-00 The following person is doing business as TABLE 21 FILMS, 155 Valley St., San Francisco, CA 94133; Peter Quartaroli, 155 Valley St., San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/09/05. Signed Peter Quartaroli. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on August 09, 2005. August 17, 24, 31, 2005. L#394504

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287289-00 The following person is doing business as ERNESTO'S HAIR SALON, 2093 Mission Street, San Francisco, CA 94103; Lorena Santana, 2093 Mission St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07/28/05. Signed Lorena Santana. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on July 28, 2005. August 17, 24, 31, 2005. L#394505

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287655-00 The following person is doing business as DESIGN THREE SIXTY, 1701 Jackson St. #107, San Francisco, CA 94109; Julie Metzger Elizabeth, 1701 Jackson St. #107, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed Julie Metzger. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on August 11, 2005. August 17, 24, 31, 2005. L#394506

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287601-00 The following person is doing business as C2 CARE, 1541 Clement St., San Francisco, CA 94118; Christina Wong, 301 Shadow Ridge Ct., Vallejo, CA 94591. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed Christina Wong. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret Tseng on August 09, 2005. August 17, 24, 31, 2005. L#394507

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287039-00 The following person is doing business as WORDS OF THE STREETS, 1642 Geneva Ave., San Francisco, CA 94134; Eric J. Subido, 1642 Geneva Ave., San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/19/05. Signed Eric J. Subido. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on July 19, 2005. August 17, 24, 31, 2005. L#394508

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287208-00 The following person is doing business as HONORE'S, 1835 18th Avenue, San Francisco, CA 94117; Honore Brown, 53 Scott, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/25/05. Signed Honore Brown. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 25, 2005. August 24, 31, September 7, 14, 2005. L#394704

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287676-00 The following person is doing business as WL PRESS, 1835 18th Avenue, San Francisco, CA 94122; Walton Lam, 1835 18th Avenue, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/11/05. Signed Walton Lam. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kenton Owyang on August 11, 2005. August 31, September 7, 14, 21, 2005. L#394801

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0287826-00 The following person is doing business as HYBRID SF, 897 Hyde St., Mezzanine, San Francisco, CA 94109; Jason Paul Williams, 890 Bush St. #508, San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/05. Signed Jason Williams. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on August 18, 2005. August 31, September 7, 14, 21, 2005. L#394802

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The Name of the Applicant **TASTE INC** The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 2339 3rd St. Ste 19 San Francisco, CA 94107. Type of license Applied For: 20-0FF SALE BEER AND WINE Dated: August 1, 2005. August 24, 31, Sept. 7, 2005. L#394703

NOTICE OF APPLICATION TO ADMINISTER ESTATE OF PATTY LI CASE NUMBER PES-05-287740, ENDORSED FILED San Francisco County Superior Court August 22, 2005 by Gordon Park-Li, Clerk By: Amelia Rivers, Deputy Clerk. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of **PATTY WEN-FEI SHIH** **LI** A PETITION FOR PROBATE has been filed by MING-WEI SHIH in the Superior Court of California, County of San Francisco. THE PETITION FOR PROBATE requests that MING-WEI SHIH be appointed as personal representative to administer the estate of the decedent. THE PETITION requests authority to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A HEARING on the petition will be held on SEPTEMBER 20, 2005, 9:00 A.M., DEPT. 204. If YOU OBJECT to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If YOU ARE A CREDITOR or a contingent creditor of the deceased, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months from the date of first issuance of letters as provided in Probate Code section 9100. The time of filing claims will not expire before four months from the hearing date noted above. YOU MAY EXAMINE the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice form (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Attorney for petitioner: CINDY S. YAU, 388 Market Street #500, San Francisco, CA 94111. (415) 623-2730. Signed CINDY S. YAU, Attorney For Petitioner. Dates of Publishing: August 31, September 7, 14, 2005. L#394807

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, August 22, 2005 by Gordon Park-Li, Clerk, by Jun P. Pano, Deputy Clerk, CASE NUMBER: CNC - 05-542273 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, Room 103, San Francisco, CA 94102-4512. PETITION OF SCOTT WICKLE For Change of name, TO ALL INTERESTED PERSONS: SCOTT REED WICKLE filed a petition with this court for a decree changing names as follows: present name SCOTT REED WICKLE to proposed name SCOTT REED HART WICKLE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Sept. 22, 2005, Time: 9:00 AM room- 218. Dated July 28, 2005 by Robert L. Dondoro, Presiding Judge. **August 24, 31, September 7, 14, 2005. L#394701**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, August 22, 2005 by Gordon Park-Li, Clerk, by Jun P. Pano, Deputy Clerk, CASE NUMBER: CNC - 05542336 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, San Francisco, CA 94102-4512. PETITION OF MIRA ZUSSMAN For Change of name, TO ALL INTERESTED PERSONS: MIRA ZUSSMAN, PH.D. filed a petition with this court for a decree changing names as follows: present name MIRA ZUSSMAN, PH.D. to proposed name MIRA ZUSSMAN AMIRAS PH.D. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 20, 2005, Time: 9:00 AM room 218. Dated August 22, 2005 by Robert L. Dondoro, Presiding Judge. **August 31, September 7, 14, 21, 2005. L#394803**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, August 22, 2005 by Gordon Park-Li, Clerk, by Cristina E. Bautista, Deputy Clerk, CASE NUMBER: CNC - 05542335 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102-4512. PETITION OF MARIDITH JANE LAUGHLIN For Change of name, TO ALL INTERESTED PERSONS: MARIDITH JANE LAUGHLIN filed a petition with this court for a decree changing names as follows: present name MARIDITH JANE LAUGHLIN to proposed name MARIDITH CHURCH. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 25, 2005, Time: 9:00 AM room- 218. Dated August 22, 2005 by Robert L. Dondoro, Presiding Judge. **August 31, September 7, 14, 21, 2005. L#394804**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, August 22, 2005 by Gordon Park-Li, Clerk, CASE NUMBER: CNC - 05542220 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, San Francisco, CA 94102-4512. PETITION OF ELEANOR E. LISTER For Change of name, TO ALL INTERESTED PERSONS: ELEANOR E. LISTER filed a petition with this court for a decree changing names as follows: present name JAVASTIN ESCOBAR CIOFRI to proposed name JAVASTIN ESCOBAR. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 10/11/05, Time: 9:00 AM room- 218. Dated August 25, 2005 by Robert L. Dondoro, Presiding Judge. **August 31, September 7, 14, 21, 2005. L#394805**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, August 29, 2005 by Gordon Park-Li, Clerk, Cristina E. Bautista, Deputy Clerk, CASE NUMBER: CNC - 05542348 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, San Francisco, CA 94102. PETITION OF KAWANNA TAYLOR For Change of name, TO ALL INTERESTED PERSONS: KAWANNA TAYLOR filed a petition with this court for a decree changing names as follows: present name KAWANNA TAYLOR to proposed name TAEOR HUNT. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 1, 2005 Time: 9:00 AM room- 218. Dated August 25, 2005 by Robert L. Dondoro, Presiding Judge. **August 31, September 7, 14, 21, 2005. L#394806**

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Look for me in the whirlwind or the storm, look for me all around you, for, with God's grace, I shall come and bring with me countless millions of black slaves who have died in America and the West Indies and the millions in Africa to aid you in the fight for Liberty, Freedom, and Life
- Marcus Garvey

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STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as ERNESTO S. HAIR SALON Located at: 2093 Mission Street, San Francisco, CA 94110. The fictitious business name referred to above was filed in the County of San Francisco under File# 258567 on: 06/17/02. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): ERNESTO CABELLO, 2093 Mission St. San Francisco, CA 94110. This business was conducted by an individual Signed ERNESTO CABELLO. Dated: July 28, 2005, Jennifer Venegas, Deputy County Clerk. **August 10, 17, 24, 31, 2005. L#394501**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as JIP FLOORING Located at: 761 Tehama, Unit 2, San Francisco, CA 94103. The fictitious business name referred to above was filed in the County of San Francisco under File# 027584 on: 02/28/04. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): BRIGHTON MILLER, 761 Tehama, Unit 2, San Francisco, CA 94103; JEREMY PEABODY, 761 Tehama, Unit 2, San Francisco, CA 94103. This business was conducted by a Husband And Wife. Signed BRIGHTON MILLER Dated: August 25, 2005, by Maribel Jaldon, Deputy County Clerk. **August 31, September 7, 14, 21, 2005. L#394806**

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- George H. W. Bush

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- Ogden Nash (1902 - 1971)

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- Ovid, Remedia Amoris

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- Gary Snyder

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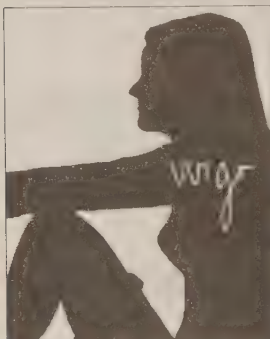
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Taurus (April 20–May 20)

Jesus, Taurus, will you please slow down? All this busy work you're engaging in to distract yourself from your problems is driving you nuts. It has to be driving you nuts too. Listen, you're just going to feel yucky this week. Your time is best spent figuring out why, rather than reorganizing your house.

Gemini (May 21–June 21)

Gemini, if you make up with some of the fools you've been talking trash about, you'll find you're a better person at the end of the week. Seriously, if that bitch with the attitude comes into your bar while you're having a cocktail, do something radical and be nice.

Cancer (June 22–July 22)

It's not enough to hide from the world, licking your wounds, Cancer. Like the boozier who just spent a glorious 28 days kept away from hooch in rehab, you'll eventually be thrust into the so-called real world, where you'll have to use whatever coping skills you learned in seclusion. Welcome to your week.

Leo (July 23–Aug. 22)

Leo, really: What good is making hell a cash if you're going to live off ramen and Sunny Delight? Also, where's the fun in achieving all you've achieved if there's no one to high-five you at the end of the day? Not to trigger an existential crisis, but these are your questions this week.

Virgo (Aug. 23–Sept. 22)

It's like you've been a struggling actress forever, Virgo, getting these crappy little parts, and then finally you land something juicy, and you kick so much ass that you win an Oscar, and you get to give a big gushy speech, and then when you get home, you notice that the base of your statuette is nicked, and you go mental.

Libra (Sept. 23–Oct. 22)

Earth to Libra. Come in, Libra! You have to be checked in with yourself this week. Be honest about the parts of your life you can do something about, and make sure your behavior will cause some good changes. Mostly shit is out of your control, so it's crucial to control what you can.

Scorpio (Oct. 23–Nov. 21)

Scorpio, this week is all about relationships. Specifically, the ones that make you fucking nuts. How to maintain the delicate balance of your mental health? Start by knowing the difference between being prepared and checked in, and being an obsessive tripper.

Sagittarius (Nov. 22–Dec. 21)

Sagittarius, it's like you won the Good Change lotto this week. All these nice changes naturally happening around you will bring you closer to your ideals, which is great, 'cause you are very idealistic people. We don't even have a warning for you, that's how great these changes are.

Capricorn (Dec. 22–Jan. 19)

Capricorn, your poor hands! You've been wringing and wringing them, not to mention biting your nails! Now you'll never be a hand model. And we had such high hopes for you. Sigh. Anyway, aside from the cosmetic damage you're inflicting, all this hand-wringing won't change a thing. Better to get centered and cultivate patience.

Aquarius (Jan. 20–Feb. 18)

Listen, Aquarius, this is the sort of week when, if you have a giant kegger, the neighbors will probably call the cops, and you'll probably end up evicted. But it will probably be fine because you probably were through living in that shithole anyway. It's an excellent week to change the course of your life with positive sabotage.

Pisces (Feb. 19–March 20)

It's a protect-me-from-what-I-want week, Pisces. Like, you probably won't get the job you put so much work into trying for, but seriously, you would have hated it anyway, and now you're available for your dream job. Or dream person or dream house — whatever you didn't get, you're lucky. ❖

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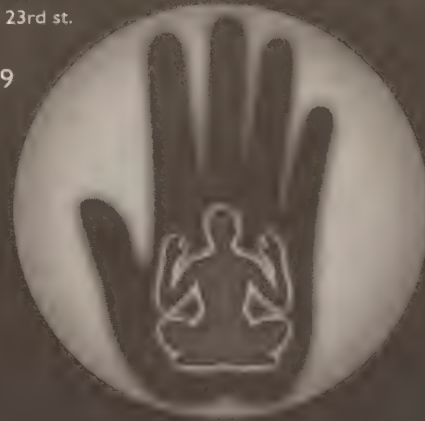


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WOMEN SEEKING MEN

MEETING CRYSTAL/ANNAH/SH
Bilingual SWF, 56, enjoys movies, going out, or spending quiet evenings at home. Seeking SWM, 52-60, for friends first. **#232904**

LET'S TAKE A WALK
Attractive SWF, 46, 5', 110lbs, N/S, seeks SWM, 40-55, N/S, who likes ballroom dancing, walking, for possible LTR. **#278764**

TAKE A CHANCE
Cute SWF, 31, funny, teacher, loyal, down-to-earth, seeks a good guy, 28-37, for nice moments, friendship, maybe more. **#2782108 @ Iowa**

FRIENDS FIRST
SWF, 5'4", 140lbs, enjoys pets, home, movies, and driving out. Seeking nice, humorous, down-to-earth SWM, 50-60, for friends first, possible LTR. Hayward. **#2943818**

UNUSUAL WOMAN
youthful SWF, 52, 5', 140lbs, financial/ly emotionally secure, considerate, devoted, likes music, reading, walks, moves, fairs, travel. Seeking WM of good character and stability. **#242363**

MODEL STUDENT
SBF, 25, student, model, seeks SM, 27-30, for LTR. **#36062 @ susanmag4love**

LOOKING
Semi-femme SF, 44, fun, with many tattoos, live and work in San Francisco, own and loves cats, casual and independent, clean and sober. Seeking SF, 30-45. **#2726238**

SOFT AS COTTON
Attractive, very caring, down-to-earth SBF, 39, cancer, smoker, full-figured, ISO man, 40-55, smoker, who is looking for the time of his life. **#2748774**

ART AND POLITICS
SWF, 51, local writer, musician, arts worker, never married, wishing you played the fiddle, preferably while riding a bike. Let's connect. Seeking SM, 45-55. **#272701 @ fiddlegirl**

ATTRACTIVE SBI
Petite, attractive SBI, financially secure, enjoys music, dancing, walks, art, good conversation. Seeking well-groomed N/WM, 55-63, N/S, for LTR. San Francisco peninsula area only please. **#2651494**

SWEET AND SINGLE
Female, 56, 5'3", blonde/blue, N/S, easy-going, enjoys academics, nursing, appreciate arts, especially sciences, oceans, and gardens. Seeking man, 48-58, for friendship, maybe more. **#2434557**

CREATIVE AND SPIRITUAL
Attractive SAF, artist/designer seeking a creative, spiritual man, 50-60, 5'9"-6'0", N/S, race open, who appreciates the arts, and ethnic restaurants, who travel, is open minded and adventurous. **#7115996 @ Sophie22**

WISIT, YOUNG-LOOKING
SBF, 44, seeks caring, honest, easygoing SWM, 34-50, who was born in another country. **#2779955**

MEANWILE RELATIONSHIP
Professional, settled, successful, Japanese SF, 45-year-old, into a serious and meaningful relationship with a SWM, who kindly refrains messages if you are not into these qualifications. You're honesty is truly appreciated. **#250215**

BRAZILIAN ROMANCE
SBF, 45, 5'2", 125lbs, looking for a handsome, physically fit Brazilian man, 18-45, preferably from Salvador, who is looking for a loving relationship. **#754521 @ AilBianhigiri**

INCREDIBLY ROMANTIC
WF, mid-50s, warm, affectionate, open, friendly, financially secure, brilliant, funny, real, loyal, reliable, adventurous, loves arts, music, travel, gourmet cooking, ACT theater, singing and listening to jazz, ballroom/swing dancing, photography. San Francisco home-owner. **#2753901**

MRS. RIGHT
There is nothing sexier than a tall, black male with a sensitive side. Honest, caring SBF, 33, seeks SM, 25-30, **#29292 @ alortymc2**

NICE BLACK WOMAN
This BF, 47, 5'1", 150lbs, respectful, easygoing, N/S, N/D, enjoys walks on the lake, working out, flea markets, dining out, movies, traveling. Looking for a WM, 47-60, for friendship first. **#249547**

EXPERIENCE ME
Have a good time sightseeing with SWF, 39. I know my way around, I'm really fun, if you're interested, get in touch with me. **#741282**

WANTED MY LIFE
Affectionate, romantic SF, 37, open on 25, loves cooking, home improvements, travel, waiting to fall in love with THE ONE. Is it you? **#271019 @ winocogal**

WARM, KIND, GENTLEMAN
SF, young, 50s+, tall, slender, brown/brown, sensitive, enjoys swimming, reading, hiking, cooking, cuddling. Seeking polite, caring, mature, educated, traditional S/DWM, 45-58, 5'11"-6", N/S, light drinker, fun, caring, and great conversation. **#2560214**

ATTRACTIVE LATINA
Attractive DHF, young, 57, 5'7", H/W proportionate, very loving, nice personality, kind and loyal, works full-time, searching for one-on-one relationship with handsome, companion, great lover and kisser, tall, kind, 49+, N/NO, or Caucasian. Serious replies only. LTR, N/Drugs, light alcohol. **#724691**

LOOKING
SBF, 50, looking for friendship, maybe more with a man, who has integrity, politically left, feminist ideology, and a great sense of humor. **#2732745**

WOMANESS YASS
Goddess yass want to play. Let's have some hot, hot fun! You must be healthy, clean, have skills, and "B" beyond Trichs. Serious inquiries only. **#274793 @ sakinah**

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Creative, outgoing, down-to-earth SWF, 34, seeks SM, 25-40, into speed, thrash, death metal, who enjoys movies, hiking, camping and new adventures. **#2607745**

SMILE & LOVE
SBF, 23, spontaneous, adventurous, outgoing, loves to travel. Seeking male, 30-60, who is established and generous, for LTR, possible marriage. **#275971**

SEDDING SPIRITUAL MAN
SWF, blonde hair, 5'4", medium build, works with children, enjoys church and hiking, looking for someone, 50-62, with good values, who is caring and open, and who enjoys the outdoors. **#749245**

MEN SEEKING WOMEN
This is me
Sociable, fun, spontaneous SWM, 23, brown/nazeblood, earnings, seeks cool, good-looking, fun-loving girl with values and morale to enjoy nights out and more. Let's talk! **#776242**

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Male, 54, going on 35, 6'1", 194lbs, very active, N/S, loves symphony as well as Kiss and Aerosmith concerts. Seeking HF, 48-50, N/S. **#2777061**

EMPATHY
Compassionate, sensitive SWM, 60, 5'9", 170lbs, occasional smoker, enjoys reading, travel, values seeks SF, 50-75 for conversation, non-disingenuous sharing of feelings. **#2783180 @ can123**

BEHIND STAR LADY
Tall, successful, SWFM, 45, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive AF, 25-45, for romance and LTR. **#301605**

BEHIND STAR LADY
Hot SWM, Capricorn, N/S, very fit, tan, well-endowed, lives in the Bay area, seeks hot, naughty SWF, 20-45. **#780192**

SEMI FRIEND WANTED
SBM, 28, looking for someone who wants to have a sexy guy around the house. **#759531**

LEVES THE OUTDOORS
SWM, 45, N/S, back/blue, likes rock/roll music, riding Harley, works in construction, seeks single woman, 33-50, N/S, for friendship, possible romance. **#2781360**

MY AMER ZEN
Vegetarian, SWM, 45, well-traveled artist, 49, well-traveled and educated, seeks slim Asian woman, 39-49, who values kindness, compassion and sex. **#2628746**

LOVES FRENCH CUISINE
SWM, 50lb, seeks woman, 35-55, French/American, or with affinity for French culture, slim, petite, w/sense of style, loves arts, music, books, for friendship maybe more. **#275281 @ martineferline**

CUTE GUY
Good-looking, very outgoing SM, 6', 175lbs, brown/brown, likes riding motorcycles, boating, dining out. Seeking fun, sexy, outgoing female, 18-45, who enjoys the same things. **#259820**

FREE SPOT
Mexican male, 25, N/S, seeks girlfriend, 18-45, who knows what she wants out of life. **#272154**

ONE DIFFERENT GUY!
Loyal, giving SWM, 37, enjoys romantic dinner, hiking, walks, camping, seeking SW/HF, 18-30, for fantasies and good times. Redheads are a plus. **#771706 @ emalindae**

ONE KICK OF A LADY
Laidback SWF, 46, N/S, originally from Michigan, likes to talk, has lived overseas, seeks SWF, 22-60, N/S, who likes to have happy conversations. **#2767994**

THIS IS ME FOR REAL
Very cool, gentle, cute, easygoing, good looking, active SBM, 25, more than 5' tall, enjoys football, table tennis, movies, dancing, singing, seeks SF, 18 to 25, **#2773844 @ b2cra000**

LOOKING FOR CO-CAPTAIN
SM, young-looking 44, above-average looks, seeking co-captain for boating, also enjoys other outdoor activities like swimming, biking, boating, trips to South Tahoe. Seeking SF, 35-40, **#272856 @ montang**

FLOWERS OF ROMANCE
SBM, 41, 6'7", average build, N/S, likes romantic movies, dining out, walks on the beach, seeks SAF, 28-36, N/S, for possible romance. **#268626**

CHERRY OUTDOORS
SWM, 58, 5'11", Libra, smoker, husky build, likes outdoor activities, beaches, would like to meet a high-powered woman, 35-50, smoker. **#769199**

WANT TO BE
SBM, 52, 5'11", average build, smoker, likes bicycles, listens to Michael Jackson and Steve Wonder, seeks SAF, 21-56, smoker, for friendship, romance if it develops. **#2767432**

PARTY BOY NEEDS...
strict punishment and discipline. Seeking full-figured older woman for naughty boy dirty things. Ass play, forced dress up, strap on, passing and watching your desires. **#780212 @ partyboyfanishment**

HELLO LADIES
Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. **#775819**

RESERVATION REQUIRED FOR...
travel, adventure, romance. This feature writer, actor, and world traveler, 61, with good looks, sharp wit, seeks pretty, caring girl, 43-65, who loves blues music. **#275549**

DIVORCED WM, 51...
seeking woman for long-term relationship. I like traveling, hiking, movies, concerts, jazz, romantic dinners etc. have two children, and two grandchildren. **#605301**

RETIRED PHYSICIAN
SWM, 57, enjoys conversation, travel, fine dining, theater, shows. Distance no problem. Seeking woman with free time too. **#365201**

HOW ARE YOU ON THIS MICE BAFF?
Male, 27, Leo, N/S, seeks HF, 21-35, with a good head on her shoulders, to share intelligent conversation and companionship. **#269672**

IN CHALGAL
SWM, 30s, fit, good-looking, honest, intelligent, seeks sexy, mature woman to meet for romantic get-togethers. **#264804**

WOMEN'S FLOWERS...
but we all deserve a connection. Make something happen, answer this ad. SWM, 55, 175lbs, N/D, N/D, no drugs (415) and/or (650) area codes, preferred. **#2743506**

ASIAN FEMALE, SEARCH
DWM, 50, tall, handsome, college-educated, fit, financially secure, seeks partner to share life. Let's explore the bay area and beyond together. **#2726517**

BRAZILIAN AND REALITY?
Attractive Italian SM, 32, musician, seeks petite, Portuguese speaking princess, 21-60, for future fun and frolic in San Francisco. **#242523**

WANTING FOR YOU
Easygoing, honest SM, 47, likes modern jazz, the beach, movies, sports and more. Seeking honest, sweet, level-headed lady to share happiness and romance. **#590945**

WHERE ARE YOU?
SM on a path of spiritual unfoldment, seeks like-minded female, 40-50. **#2698791**

MATURITY IS BEAUTIFUL
Good-looking SWM, 31, Capricorn, smoker, wants to meet an attractive, older SWF, 40-55, who wants to share companionship and more with a younger man. **#2605430**

STRAIT, HANDSOME MAN, 30S
Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with another straight guy. Let's 69 together. **#753245**

STRIP NAKED
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FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **#753256**

SEEKING UNCUT MEN, 9'+
who are clean-cut, H/W-proportionate and ready to fuck. If that's you, call me. **#2772181**

HEART DESIRE
In Swedish massage. Seeks, slender, in shape man to massage. Strong hands, gentle heart. South East Asia a plus, all boundaries respected. **#2650454**

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Seeks straight guys, 11. Give you what you're or girlfriend want! Novices welcome. Your limits respected. Discreet, safe and versatile. **#753243**

LOOKING 4 U
GWM, 57, enjoys biking, hiking, reading and yoga. Seeks SM, 50 to 60. **#790794 @ Herick**

TAKE IT FROM THERE
SHM, 40, Virgo, N/S, bottom, seeks nice, clean-cut gentleman, 50-60, who is stable and wants to meet. **#2782532**

BEING OUT THERE
Retired SM, 70, smoker, into reading, chess, classical music, would like to meet male, 75-86, smoker, for friendship and intimate companionship. **#2772181**

I HAVE A LOT DOWN FOR ME
Attractive SWM, 67, likes to workout, enjoys art and classical music, gardening, looking for relationship with the right man, 18-50. **#275842 @ BUTCH11**

WHAT'S UP
SM, 20, 6'11", 205lbs, green/blue eyes, tan complexion, tattoo, piercing, seeks sociable, outgoing, attractive SHM, 20-26, to share friendship, fun and possible lasting relationship. **#731943**

IT'S BEEN A LONG TIME
I'm a 26-year-old Latino bottom, good shape, shaved head, goatee, nice eyes, seeking top, 25-45, for all sorts of fun. **#268453 @ blueboy**

LARGE HEAD FOR MARRIED...
straight, b or 1st timers 35+. Mellow SWM, 52, HW, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. **#754037**

LOOKING FOR ADMIRERS
Light-skinned, transgendered SHM 36, longs Monica Lewinsky. Looking for communication and possible meetings. **#707371 @ Babyd012b**

LOOKING BLACK EX-MARINE
Monogamous, affectionate, cuddly, healthy, and physically sensual, wishes to meet a 60+ mature gent. We won't know unless we try. **#331245**

ASIAN MALE, SMOOTH, IN SHAPE
receiving full-body (head-to-toe) massage, from experienced masseurs, on a regular basis. All calls answered. **#2754686**

NEW TO THIS
SWM, 36, 6', beard, mustache, blond/blue, average build, Gemini, smoker, seeks man, 39-59, to show me the ropes. **#2660486**

SEEKING SOLIDATE
professional GWM, 56, looking for a relationship. I'm healthy, HIV, enjoy yoga, cycling, beach walks, reading and especially love cooking and time with good friends. **#275291 @ spud**

RECENT GRADUATE
In Swedish massage. Seeks, slender, in shape man to massage. Strong hands, gentle heart. Southeast Asia a plus, all boundaries respected. **#561585**

OPEN-MINDED, ROMANTIC & FUN
Very romantic, kind, funny male, 40, enjoys hiking, sports, movies, moving, and more. Looking to meet someone who goes out with, share casual fun, and dates. **#2673972 @ glam**

TRAVEL COMPANION
Tall Viking, poet, and teacher, 56, soft butch with curves, confident, courageous, meta physical, into swimming and fitness, seeks artistic woman, 43-64, with gentle poetic soul. **#2654616**

GOOD MAN SEeks ONE OTHER
SWM, 59, seeks honest, warm, masculine buddy/HW, N/S, N/D, D/F-free, enjoys biking, hiking, movies, art, kayaking, home life. **#220284**

COME AND GET SOME!
I'm mature yet boyish. I am a pagan who grooves to both rhythms of nature and technology. I also love all human diversions of love! **#2726517**

STRAIGHT, FIT, CLEAN MAN
40 years old, seeks another fit, straight or bisexual, clean, well-built man, 18-65, married or single, for good, discreet, sensual oral fun. **#2753087**

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Straight-looking divorced guy, 41, good build. Needs a girl who knows her names and worship your cock and butt. Hairy a plus. **#753236**

NICE, THICK COCK
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WHITE LATIN GUY
white Latin guy, 28, fit, seeks BF or couple looking for a partner to go to swing clubs with? It's me! **#753054**

LOAN ME YOUR WIFE!
Handsome, discreet, well-built, imaginative, easygoing gentleman, 52, would like to meet with couples. **#753087**

SEEKING A THREAZONE
30-year-old couple willing to explore any and all pleasure. Want to try everything. If interested, call us. **#760028**

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TESTING THE WATERS
SWM, 42, smoker, seeks SHM, 34-51, smoker, who is lonely and doesn't mind being around somebody who's chubby. **#2665927**

WOMEN SEEKING WOMEN
I NEED A FRIEND
SHF, 52, N/S, seeks fun, special single woman, 39-70, for share shopping, movies, concerts, dining out. **#784008**

LOVE ME TENDER
Just love me tender. SBF, 42, N/S, lesbian, smart, sexy, one-dimple, sweet smile, loves to be loved, works hard, seeking SF, 35-55. **#278250 @ bennyworld**

ONE STEP AT A TIME
Independent SBF, 25, Scorpio, smoker, student, has goals, braided hair, brown eyes, no kids, seeks feminine single female, 18-36, smoker. **#772707**

WANT TO HAVE A GOOD TIME?
Single lady, 26, N/S, single mother, works hard, wants to meet an open-minded, free-spirited woman, 23-35, N/S, for friendship first. **#2659991**

MAKE MY DREAMS COME TRUE
SBF, 49, I'm searching for the other 50% of myself. I am soft, unattached, feminine female, 28 years old, with a wonderful sense of humor. Seeking SF, 35-50. **#787051 @ miniepo**

LET YOUR HAIR DOWN
SWF, 24, 5'3", average build, N/S, would like to meet very sexy woman, 25-40, with whom to share good times. **#748835**

A LOVE OF MY OWN
SBF, 35+, professional, looking to meet an attractive, unattached, feminine female, 28-45, for fine dining, concerts, movies, friendship and a whole lot more. **#353928**

ILL BE THERE FOR YOU
SBF, 30, 5'4", 140lbs, smoker, very down-to-earth, intelligent, has a good sense of humor, seeks man in SBF, 21-35, smoker. **#758780**

VIKING, POET, TEACHER
Tall Viking, poet, and teacher, 56, soft butch with curves, confident, courageous, meta physical, into swimming and fitness, seeks artistic woman, 43-64, with gentle poetic soul. **#2654616**

LET'S TALK
SBF, 58', long brown hair, smoker, single woman, loves parks and museums. Seeking woman, 18-30, smoker, for friendship. **#273088**

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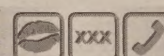
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